

# COMICS BUYER'S GUIDE



This Writer  
of Stuff  
Reinvents  
Himself...

## The Write Stuff

◆ Peter David ◆

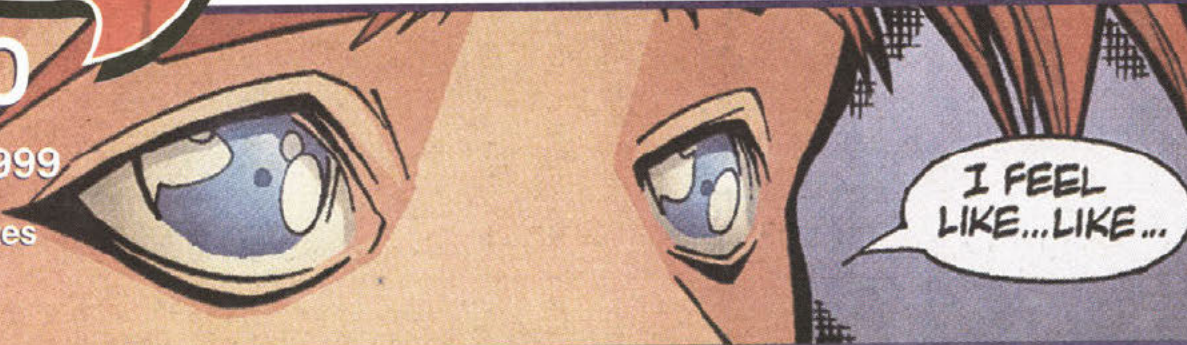
### #1350

October 1, 1999

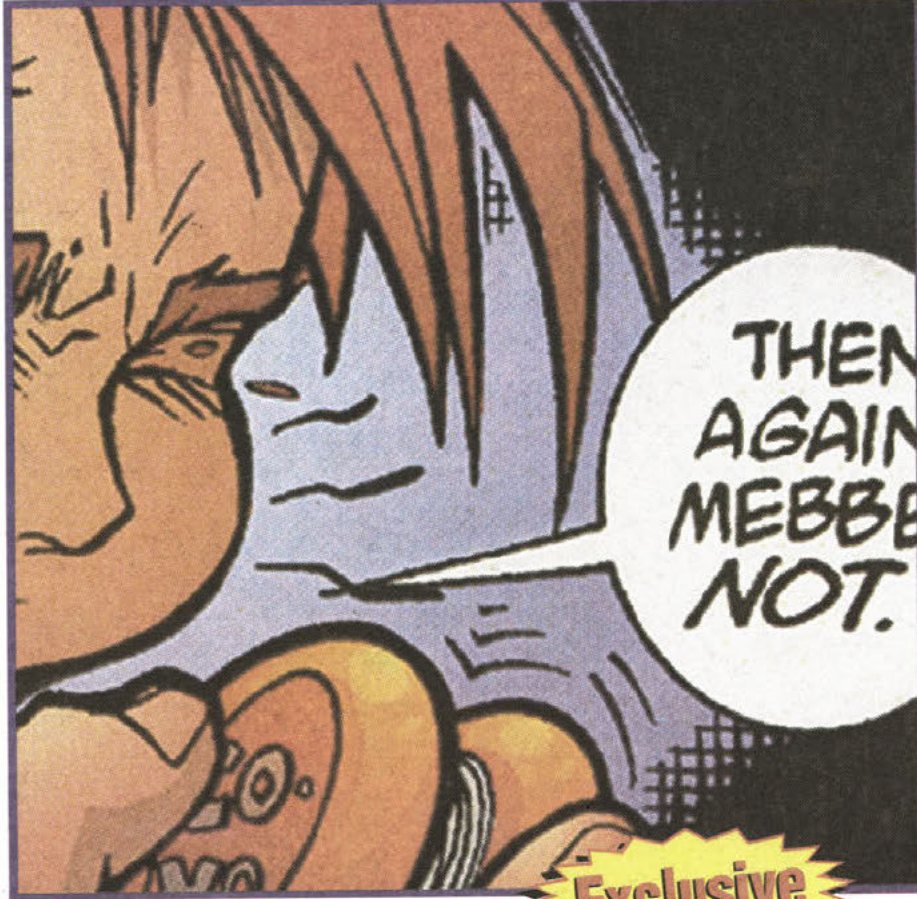
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**Bill Mummy Shares  
the Inside Scoop  
on Peter David**

**See Page 6**



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WHERE RU?  
I'VE BEEN HERE ALL ALONG.  
WHERE HAVE U BEEN?

I'M TEN STEPS BEHIND U,  
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AND LEFT VINCENT CHIN FOR DEAD.  
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| 305   | 8 1/2" x 11 1/4" | Magazines                     | 18.00         | 9        | 45.00         | 38       | 71.50          | 68.00   | 63.50   | 58.00   | 53.00   |

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# COMICS BUYER'S GUIDE

## #1350

October 1, 1999

(Vol. 29, #40)

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## Why, I knew Peter David before he was David Peters!

I think the first time Peter David and I communicated, it was regarding *Doctor Who* fan fiction he had produced. Not long after that, my late husband, Don, and I got to talk with Peter on a roughly weekly basis, when Peter was with the Promotions Department at Marvel. When Don and I needed Marvel news, we'd bug Peter for it, and he was conscientious about providing whatever was needed for stories about Marvel comics. We kept an eye on his career, as he started to freelance on a more and more determined basis, and enjoyed the heck out of *Knight Life* when it came out. This lad looked as though he just might have a career worth following.

And then the day came when he told us he was leaving his staff job in order to follow that career — concentrating on his writing. Don and I were concerned, because we'd seen this sort of thing happen time and time again. Whether it's affecting the karma or the actual working arrangement, leaving a job to write full-time can produce changes that don't help a creator's so-called bottom line.

But Peter just kept writing, and his popularity just kept increasing. Someone wrote asking when Peter was going to start a column in *CBG*, and we indicated we'd love to see him do just that. The next thing we



Editorial  
by  
**Maggie  
Thompson**

knew, we got a call from a Peter David who seemed both confused and taken aback. "But what would I write about?" he asked. "What would you like to write about?" we replied. He said he'd think about it.

Soon thereafter, he called again — and what ensued appeared in his first column for *CBG*, in the issue dated July 27, 1990. He outlined different types of columns he didn't want to do, like one on how to break into comics. ("When people ask, 'How did you get into comics?' they don't really want to know, anyway. They want to think there's some secret word that professionals know, and all you have to do is whisper the word and you're in. They don't want to hear about 95% luck. Can't blame them.")

He wrote about Shelton Drum's scheduling him to speak at a Heroes con. "I was scheduled to speak at noon on Sunday. Then I noticed that nothing was scheduled

after me until 2:30. And I said, 'No way am I going to stand there and fill two-and-a-half hours. I'll talk and field questions until I run out of things to say and/or the audience gets bored with me and leaves,' which was fine with Shelton. No one really expected me to fill that huge a block of time.

"I never ran out of things to say. They dragged me offstage at 1:45, and the room was still full. Everyone seemed to be enjoying themselves — either that or, being southern, they were just too polite to leave.

"The thing is, my talking style is much like my writing style. When someone asks a question, I will talk and, as things occur to me, I'll go off on a tangent and just keep going and then vaguely come to a stop and say, 'Did I answer your question somewhere in there?' This rambling style of mine is currently accepted as my rather offbeat style. When I'm old, it will be cited as evidence of senility and more than enough reason for my children to have me put in a home."

So far, luckily for us all, he's still enjoyed for his offbeat style — and his comic books (and his books and his TV scripts and all the rest) consistently provide us with quirky, refreshing entertainment.

You never know where some tangents will lead you.

## This week in

COMICS  
BUYER'S  
GUIDE

### On the cover



He writes Stuff. He kicks up controversy. He's been digressing for *CBG* readers for more than nine years. He's written novels, movies, TV shows, promotional material, and, yes, comic books. He's done fresh material for existing characters. He's created fresh characters of his own. Oh, come on! You know who he is! He's Peter David, one of the most popular writers in comics, and he's part of *CBG*'s month devoted to "The Write Stuff"! Coverage includes a Peter David bibliography!

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**News includes** Marvel's Internet strategy; Hasbro buying Wizards of the Coast; Friends of Lulu's new officers; LuluCon IV; Ellery Queen book including comics article; Amazon.Com forming alliance with CCG; Avengers assembling; *Dogma* release; Ross-Dini teaming on Cap Marvel, Wonder Woman; more Trek. ....6 and elsewhere

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It's the inside scoop on Peter David.

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Travel back, back with us now — to Wednesday night before the San Diego con.

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### Get reviewed!

Items for *Comics Guide* should be sent to Editor Maggie Thompson.

Items for *Faraway Looks* should be sent to Managing Editor John Jackson Miller.

For the *Anime/Manga Shelf*, send items to Associate Editor Joyce Greenholdt.

To participate in *Comics in Your Future*, contact Projects Editor Brent Frankenhoff for an invitation.

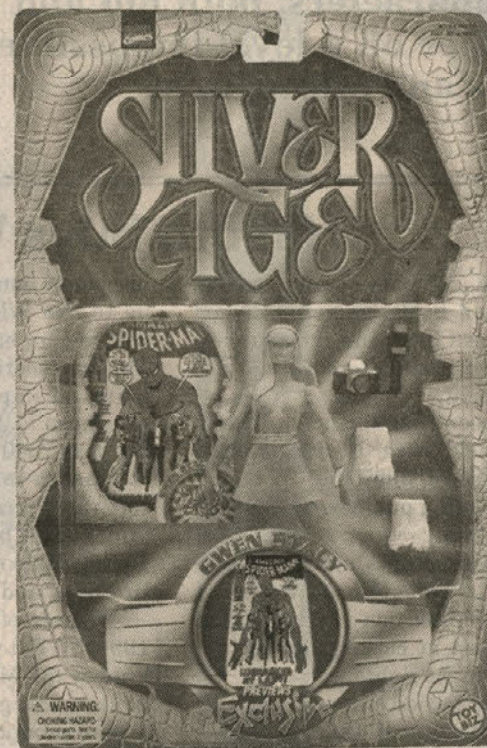
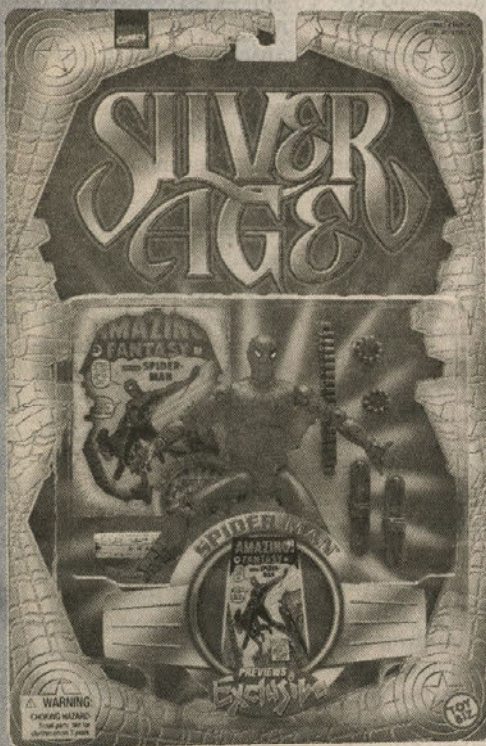
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# Marvel prepares to develop Internet strategy

Marvel Enterprises Inc. announced Sept. 8 it had signed an agreement with the New York-based consulting firm McKinsey & Company Inc. "to assist with the development and integration of a broad-based Internet strategy within Marvel's core operations."

Marvel had hired West End New Me-

dia early this year to upgrade the Marvel.com website — a project scheduled for completion by the end of the year. McKinsey and West End will work together to work out "a cohesive, online product development strategy."

Marvel's announced targeted growth areas include subscriptions, advertising,

on-line gaming, services, clubs, toys, print, and licensee merchandise sales.

Peter Cuneo, Marvel's President and CEO, said, "Marvel's first multi-million-dollar phase development investment will create an online world where fans can interact with their favorite characters, both old and new, and with each other on a level impossible through comic books and offline toys."

"Users will be able to fully immerse themselves in the Marvel fantasy universe and the super-heroes who inhabit that world. We will be able to work with advertising and marketing partners to communicate effectively with the hard-to-reach young males who are spending an increasing amount of their time on-line."

McKinsey said seven of its professionals and West End said its "lead strategic

team" would both work on the assignment.

John Rose, McKinsey's senior partner on the engagement, said, "Marvel's ambition to use its huge character content library and fan base in a meaningful way is underscored by a management commitment to spend real funds toward, among other things, the development of a youth entertainment portal."

Cuneo said, "Our objective is to couple McKinsey's world-class strategic services with the best partners in creative services and e-commerce. We have committed significant staff and monetary resources to this effort and have already started to build our base for this new economy. This will build on our current efforts, which currently generate 600,000 visitors and 6 million page views per month."

**"Marvel's first multi-million-dollar phase development investment will create an online world where fans can interact with their favorite characters, both old and new, and with each other on a level impossible through comic books and offline toys."**

— Peter Cuneo

## Hasbro buys Wizards of the Coast

Leading toy and game manufacturer Hasbro Inc. and hobby-game publisher Wizards of the Coast Inc. announced Sept. 9 that they had entered into a definitive agreement.

In that agreement, Hasbro acquires the privately held Wizards of the Coast, the world's largest publisher of hobby games and a leading publisher of fantasy and science-fiction.

The purchase price is approximately \$325 million, subject to adjustment based on the audited net assets of Wizards of the Coast at closing and certain contingent payment rights.

The waiting period under the Hart-Scott-Rodino Antitrust Improvements Act has expired, and the transaction is expected to be completed by the end of September.

Shareholders owning more than 2/3 of Wizards of the Coast's outstanding shares have agreed to vote their shares in favor of the merger at the shareholders' meeting expected to take place on or about Sept. 30. Wizards of the Coast President and CEO Peter Adkison and

his senior management team will continue to run Wizards of the Coast, which will remain based just outside of Seattle. The transaction is expected to have no material impact on Hasbro's earnings per share in 1999 and to be accretive in the year 2000 and beyond.

Hasbro manufactures toys, games, software, puzzles, and infant products under such brand names as Playskool, Tonka, Galoob, Milton Bradley, Parker Brothers, and Avalon Hill.

Wizards of the Coast was founded in 1990 by Peter D. Adkison and is best known for Magic: The Gathering, the first trading-card game. Other well-known products include the Dungeons & Dragons role-playing game and the Pokémon trading-card game. The company also sponsors a worldwide tournament program for its trading-card games and owns and operates nearly 70 retail game establishments including the Wizards of the Coast Game Center in Seattle.

Hasbro Chairman and CEO Alan G. Hassenfeld said, "Wizards of the Coast

will enable us to significantly expand in the fast-growing games arena, which is a cornerstone of our growth strategy for the new millennium. This acquisition brings us, not only incredibly popular content and exciting future gaming initiatives, but also a visionary senior management team and creative talent, expanded distribution channels, and an opportunity to participate in location-based entertainment."

"There is no end to the opportunities we see from cross-fertilization of our respective game portfolios, including the fast-growing areas of interactive software and on-line gaming. Plus, the year-round nature of these businesses will help to balance the seasonality of our diversified portfolio."

Adkison said, "We are very excited about this merger of the world's two greatest game companies. We are proud to become part of the Hasbro tradition and culture and look forward to working together to build on the strength of Hasbro's rich library of intellectual properties."

## Friends of Lulu elects officers, Plans LuluCon IV

At its annual meeting, held Aug. 15 at Comic-Con International: San Diego, the Friends of Lulu said farewell to outgoing President Jackie Estrada and elected a new board for 1999-2000.

Replacing Estrada, who has served as president for five years, is Tasha Lowe. The other new board members are:

Membership Secretary Donna Barr  
VP of Public Relations inside Industry Naomi Basner

Chapter Liaison Anne Chang-Blaeske

Treasurer Janet Hetherington  
Recording Secretary Trina Robbins  
VP of Public Relations outside Industry Phil Yeh

The new board assumed its respective positions Sept. 1 and can be reached at P.O. Box 2829, Lompoc, CA 93438.

The group scheduled LuluCon IV for next year's Memorial Day weekend (May 26-28), in conjunction with Book-Expo in Chicago. The Chicago chapter will be host of LuluCon.

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## Ellery Queen's last case is revealed

### 'Tragedy of Errors' will include comics article

By Mike W. Barr

For 70 years, millions of readers have thrilled to the adventures of fictional sleuth Ellery Queen, the creation of cousins Manfred B. Lee (1905-1971) and Frederic Dannay (1905-1982), who cannily used the name of their sleuth as their pseudonym, knowing readers tended to remember characters more readily than authors.

Beginning with *The Roman Hat Mystery* in 1929, 34 more Queen novels followed, as well as seven volumes of short stories, with worldwide sales totalling more than 150 million copies. In the "Golden Age" of the detective story, Queen was famous for his complex, original, analytical plots, as well as his "Challenge to the Reader," a point in the story where Queen the author dared the reader to deduce the one true solution to the mystery, with the reader shown all the clues Queen the detective had seen. Radio shows, movies, television series, and comics followed. Queen outlasted most of his "Golden Age" contemporaries by broadening the subject matter of the detective story to include such modern issues as fascism and McCarthyism.

However, Queen aficionados may not be as familiar with the way Lee and Dannay wrote their stories. Generally, Dannay would devise a complete plot, with clues, characters, and motivations completely worked out — then turn the synopsis over to Lee, who would write the manuscript.

The most recent Ellery Queen novel was published in 1971, but it has been known for years that a last plot by Dannay existed. The 70th anniversary of Ellery Queen will be celebrated with the publication, by Crippen & Landru of Norfolk, Va., of *The Tragedy of Errors and Others*. The volume will contain the plot for the final unpublished Queen novel, a document whose typescript is more than 50 pages in length; the six uncollected Queen short stories; and a section of reminiscences, analyses, and tributes by friends, family members, mystery writers, and critics. Among this material is "Challenge to the Artist — The Comic Book Stories of Ellery Queen."

To be published in October, copies of *The Tragedy of Errors and Others* can be reserved now in a cloth collectors' edition (ISBN #1-885941-35-8) for \$40 or a trade softcover (1-885941-36-6) for \$16. (Include \$2.25 for the first book, \$1 for each additional book.)

Crippen & Landru may be reached at P.O. Box 9315, Dept. E, Norfolk, VA 23505, and may be e-mailed at CrippenL@Pilot.Infi.Net.

## Amazon.com, CCG form online grading service alliance

Amazon.com Auctions and Certified Collectibles Group (CCG), the world's largest third-party certification company, announced in early September an alliance to provide online auction sellers with authentication and grading services for coins, sports cards, and comic books.

The services will be provided by a team at CCG's companies: Numismatic Guaranty Corporation of America (NGC), Sportscard Guaranty LLC (SGC), and Comics Guaranty LLC (CGC). Amazon.com customers will receive a 10% discount on CCG's normal rates, which start at \$15 for coins, \$6 for sports cards, and \$12.50 for comic books.

Collectors can use the online form to list their items, calculate shipping and postage, and submit their items to CCG.

Once received, the products are processed, graded, encapsulated, and scanned in an onsite imaging lab. The images are forwarded via e-mail to the submitter, and the items are returned to their owner.

Grading varies according to the type of item submitted, with comic books typically ranked from "poor" to "mint" on a 1-to-10 scale. Depending on the

level of service requested, authentication and grading services can be provided as quickly as 24 hours after the company receives the items.

Amazon.com Auctions Director of Business Development Jeff Blackburn said, "As the popularity of online auctions continues to grow, buyers and sellers alike need an opportunity to verify product quality and authenticity."

"By working with certification companies such as CCG, we are giving our customers an even greater level of trust in online auctions while creating an exciting shopping experience filled with the highest-quality, authenticated collectibles."

Certified Collectibles Group CEO Mark Salzberg said, "The alliance between CCG and Amazon.com provides new possibilities for collectors that aren't commonly found on the Internet. Our relationship with Amazon.com will greatly expand our ability to help individual collectors trade with more confidence and receive a fair value when buying or selling coins, sports cards, and comic books."

CGC may be contacted by writing to P.O. Box 1938, Parsippany, NJ 07054-0237, or by calling toll-free (877) NM-COMIC (662-6642).

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Fred Saberhagen's lawsuit against Dark Horse Comics, Inc. and Random House, Inc. has been settled. Saberhagen is the creator of the Berserker® series of science fiction novels and stories about a race of killing machines programmed to seek out and destroy all organic life in the universe. Saberhagen's Berserkers have appeared in print for over thirty years. Saberhagen owns the federal trademark registration for the term "berserker" for science fiction novels.

*Signed,*

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## Avengers assemble for 13 episodes

By Rob Allstetter

The Avengers are assembling on Fox Kids this fall. Thirteen episodes of *The Avengers* — based on the Marvel Comics super-heroes — are being produced at Saban Entertainment, the same studio responsible for Fox's *X-Men* and *Silver Surfer* series.

Husband and wife Eric and Julie Lewald, who developed *X-Men*, are the story editors of *The Avengers*. Ron Myrick, who worked on the second season of UPN's *The Incredible Hulk*, is producing the show, which will air Saturdays at 10:30 a.m. (ET) beginning Sept. 25.

"I feel fans of *The Avengers* will be pleased with the stories of this legendary Marvel group," Myrick said. "I feel truly privileged to have it be my job to bring life to them."

"We've come up with a nice style that should look good in animation. The backgrounds are exciting, and the scripts are compelling and packed with action."

The Myricks provided brief descriptions of the 13 episodes:

• **"Avengers Assemble" Pt. 1:** The Avengers race to protect the President from a squad of flying robots, transforming vehicles, and a mysterious android called The Vision. During one attack, Wonder Man is injured while protecting Ant-Man. Will he survive?

• **"Avengers Assemble" Pt. 2:** As Wonder Man's life slips away, Ant-Man

frantically works to transfer Wonder Man's essence, his "engrams," to The Vision. After a huge battle with Ultron, Falcon and The Vision become official members.

• **"Command Decision":** Assigned to guard a shipment of highly dangerous government weapons, The Avengers' mission is complicated when Baron Zemo and his Masters of Evil try to steal the cargo. To make matters more difficult, Captain America comes on the scene, leaving Ant Man to work out his leadership issues while still focusing on the job at hand.

• **"Egg-streme Vengeance":** Jealous genius Elihas Starr (a.k.a. Egghead) initiates a plot to destroy his arch-rival Ant-Man by making Ant-Man's "Pym Particles" go crazy. While the other Avengers raid Egghead's fortified headquarters, Wasp and Vision race to find a cure before Ant Man shrinks into subatomic oblivion.

• **"Kang":** Time traveler Kang the Conqueror appears, creating havoc while looking for a crystal obelisk from ancient Egypt. This object would allow him to go back into the future and oppress millions of people. The Avengers must protect the world — past, present, and future — at all costs.

• **"Comes a Swordsman":** A traveling carnival, which Hawkeye used to belong to, is behind a series of thefts from a biological weapon study lab. When The Avengers question Hawkeye about his loy-

alties, he is insulted and leaves. While The Avengers face the thieves, Hawkeye must face his past and his old mentor, The Swordsman.

• **"Remnants":** Strange remnants of Ultron's previous experiments create terror on an island where France's main nuclear testing facility exists. The Avengers race to control or destroy these machines before they start a nuclear war. Only they haven't planned on Ultron paying a visit, as well.

• **"Shooting Stars":** When satellites are blasted out of their orbits, the whole world is threatened. Learning that the criminal organization The Zodiac is behind the chaos, The Avengers rocket into space to stop the blackmail of Earth's cities.

• **"To Rule Atlantis":** When an artificially induced earthquake rocks the North Atlantic, The Avengers must deal with Namor, the ruler of Atlantis, and ultimately face the barbarian Attuma.

• **"What a Vision Has to Do":** Vision volunteers to be "bait" to allow himself to be captured by Ultron as a way for The Avengers to track him to the villain's lair. It works, but Ultron is ready for them. Will Wonder Man's engrams be returned to his body?

• **"The Sorceress' Apprentice":** The Scarlet Witch goes to see her mentor, sorceress Agatha Harkness. Harkness is captured by an evil magical group, The Salem Seven, and The Vision offers Scarlet Witch assistance in trying to rescue

Agatha. There are new developments in the Wonder Man saga.

• **"Earth and Fire" Pt. 1:** Something is dangerously affecting the Earth's magnetic fields. Wasp realizes that her father's old business partner, Cornelius Van Lundt, is behind the disruptions. Wasp must face her past in order to save the Earth.

• **"Earth and Fire" Pt. 2:** Someone wants an ancient meteorite buried beneath an island, which is the reason for the disruptions in the Earth's magnetic fields. The Avengers have a final showdown with The Zodiac Gang. 

### Dogma released from pound

By Matt Brady

According to *The Hollywood Reporter*, the Canadian film and television company Lions Gate will domestically distribute Kevin Smith's latest film, *Dogma*. The deal comes as part of an agreement that took \$10 million and more than four months of negotiations. *Dogma* should open in approximately 1,500 theaters in late October or early November. Trailers for *Dogma* began running before *American Pie* and other films over the Labor Day weekend.

The day after the *Dogma* report ran in *The Hollywood Reporter*, the trade ran a story reporting Lions Gate to be for sale for \$80 million. It is unclear if Lions Gate's "for sale" status will affect the distribution of *Dogma*.

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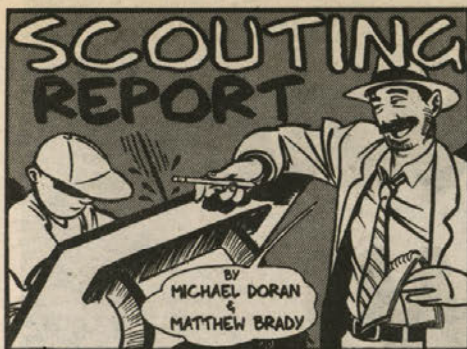
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**Ross, Dini team up on Captain Marvel, Wonder Woman.** While *Batman: War on Crime* is primed for a late-November release, Alex Ross recently

revealed that the next two tabloid-sized specials he and writer Paul Dini will collaborate on will star Captain Marvel (2000) and Wonder Woman (2001), respectively. While the specials have not yet been written, Ross said that the two upcoming specials would be single-topic stories like *Superman: Peace on Earth* and *Batman: War on Crime*.

"We really want to do justice to the characters," Ross said. "Both Captain Marvel and Wonder Woman have really been left to drift in the past little while, and we want to bring them out, shine them up, and remind both DC and the readers what these characters are and

just how cool they are by themselves, without a team or cast of supporting characters surrounding them and stealing some of their glory."

**Tom Strong's guests.** Following on the heels of the Art Adams-illustrated Nazi Girls flashback story in *Tom Strong* #4, Wildstorm and America's Best Comics Editor Scott Dunbier announced that guest artists will be joining regular *Tom Strong* artist Chris Sprouse for the foreseeable future.

The guest shots are needed, according to Dunbier, to keep the series on schedule due to the "painstaking" approach Sprouse takes to each page of art. Jerry Ordway will follow Adams with a segment in *Tom Strong* #5, Dave Gibbons is slated for #6, Gary Frank for #7, and Gary Weiss is scheduled for #8.

Other artists who have signed on as guest artists but are yet unscheduled include Claudio Castellini, Howard Chaykin, Gary Gianni, Jason Pearson, Tim Sale, and former Moore collaborator Gary Leach.



**Cyberforce — gone but not forgotten.** While Top Cow hasn't published a *Cyberforce* comic book since the series was canceled in 1997, the publisher will draw from the cybernetic

well once again in the form of its current line of Infinity specials. As with *Witchblade Infinity* and *Darkness Infinity*, Scott Lobdell will write the special, which will be published in 2000.



**More Trek is on the way.** In addition to the rapidly growing stable of *Star Trek* projects soon to come from Wildstorm, *Trek* Editor Jeff Mariotte has confirmed a new addition to the slate: *Star Trek: Voyager — Avalon Rising*. The prestige-format one-shot is written by science-fiction author Janine Ellen Young and Doselle Young — and will focus on the doctor as he finds himself on an Earth-like medieval alien world.

"The doctor tells stories as he travels around on his mission, and we 'see' his stories from the point of view of the aliens," Mariotte said. "Artwise, it'll be a nice mixture of slick, contemporary *Star Trek* art with a more classical, illustrative style for the medieval fairy-taleish parts." An artist for *Avalon Rising* has yet to be named.



**Can The Maxx be far behind?** Sam Kieth makes a return of sorts to Image in December with the one-shot titled *Sam Stories: Legs*. While it's not about *The Maxx* or any of the supporting characters of

Kieth's acclaimed series, *per se*, it is set in the same world as *The Maxx*, complete with Kieth's distinctive look and skewed take on relationships and characters.

According to Image, the story revolves around a boy who dreams about the fast cars his father works on but whose fastest mode of transportation is a motorized skateboard from Kmart. One day, he discovers a strange, engine-like creature with reptile legs. It becomes a pet which the boy takes care of and which carries him around at high speeds.

In a self-deprecating release for the issue, Image said, "Here Sam Kieth makes a desperate, shallow bid to pull the kids back in with some cheap, fast action."



**Layton turns Iron, Man.** According to Marvel sources, *Iron Man* veteran Bob Layton will put pencil to *Iron* one more time for December's *Iron Man* #25. Written by Kurt Busiek and Roger Stern, the issue will conclude Busiek's *Ultimo* storyline, which has run through both *The Avengers* and *Iron Man*. Layton will pencil a segment of the story, while regular *Iron Man* penciller Sean Chen will pencil the remainder of the issue.

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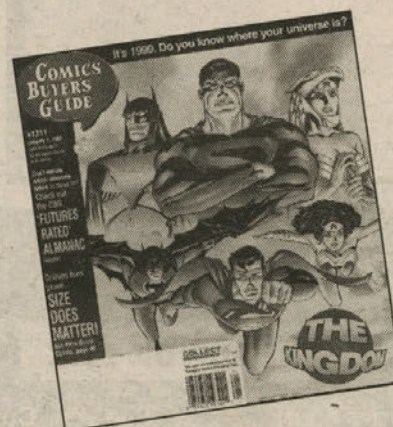
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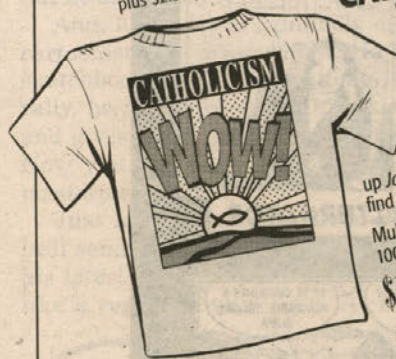


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## Steven Fears

10701 S. Miller Ave.

Oklahoma City, OK 73170

I haven't written in a while; I've been a little busy. This may be a little late this time, but I wanted to wish Julius Schwartz Happy Birthday again. Sorry, but something happened to delay my usual birthday wishes for him.

On May 3, a tornado struck our corner of the world. We lived in Moore, Okla., a suburb of south Oklahoma City. Our home was one of those that was destroyed. At the time that the tornado hit our area, it was probably an F5 or F6.

My wife and I have never been through anything so devastating in our lives. Those of you who have been through some kind of disaster know what it feels like to experience something that changes your life. It's very frightening and leaves a deep impression about the power of nature.

Our house suffered about 90% damage and was totally unlivable. When we came out of the in-ground shelter, we were in shock. We couldn't believe what we saw. It was unreal. We grabbed what we could and left for a couple of days. That was on Monday. On Wednesday, we were able to return to start salvaging our contents. Believe it or not, my comics collection was almost totally intact. A lot of my hardback books that were on shelves in the living room, however, were damaged.

In fact, I'm still sorting through

books and cleaning what I can. I'll still have to replace quite a few as I find them. I lost the last five years of *CBG* that I had stored in my attic. Somehow, I'll try to replace those, if possible. (Maggie, how many back issues do you have?)

There are some people that I want to thank for caring a lot about my wife and me: Bob Beerbohm, Gary Carter, Mick and Pam Rabin, Michael Naiman, Robin Snyder, Paul McSpadden, Buddy Saunders, and Bart Bush. Thank you all for contacting us and showing such concern. The people in the comics community are very compassionate and caring. They have really helped us a lot in recovering from this ordeal. The moral support means a lot to us.

The last thing I want to mention is insurance. Do you have your collectibles insured? Have you checked with your agent lately to see if you are covered under your "contents" part of your homeowner's or renter's insurance? Do you have a separate rider or policy for your books and other collectibles? Is your collection insured at current values? Do you have replacement cost insurance?

I don't have a separate policy for my collection — yet! I do plan in the near future on insuring my collection under a rider or separate policy. I suggest that all of you check into your coverage. You have to think, "How much would it cost to replace my entire collection?"

There are a couple of firms that advertise in *CBG*. Check with them or

your regular insurance agent. This is important. You never know when you might have to replace part or all of your collection.

Those of us who have been collecting for a while don't realize how much our collection might actually be worth. Don't wait for a disaster to find out how good your insurance is. Take time to do this — as I'm going to do.

Again, thanks to all who helped. I'm back to collecting after a little delay. It's good to do normal stuff.

[Unfortunately, we only keep about the last three months of *CBG* in stock here — but we'll send you what we can find.]

## Edward Keller

1806 Harmony Way  
Evansville, IN 47720

Just a quick note to congratulate you on two excellent issues of *CBG*, #1347 and #1348 shall be kept in their entirety by this subscriber. I have been collecting comics for more than three decades (yeesh!) and have always wanted to know more about the Comics Code Authority and its producer, the Comics Magazine Association of America. The coverage provided by you and your wonderful feature writers on the organizations in these two issues was nearly a godsend.

The best thing about #1347 was discovering the exact wording of the Code.

(Continues on Page 16)

## For Art's Sake

By Chris Smigiano





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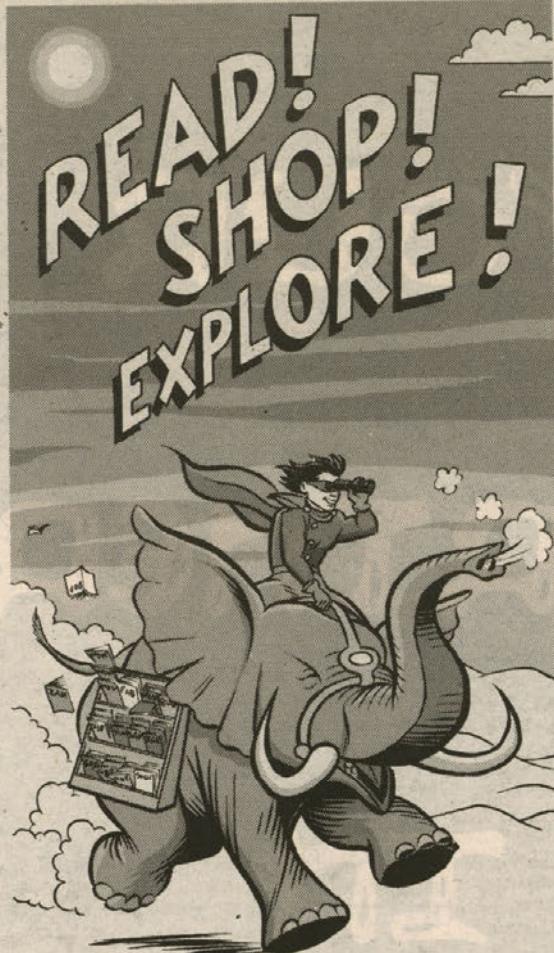
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### Oh, So?

From  
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Now that I know what the rules actually are, I can proceed to break them!

And what a coup for issue #1348: Neil Gaiman helping you kick off the new feature: The Write Stuff. Put me down as one huge supporter of this new set of ongoing articles designed to help neophyte writers.

Thanks for all the hard work that goes into **CBG** week in and week out; it really shows!

[Well, The Write Stuff is only ongoing for the issues that ship this month. However, the discussions and perceptions we hope will be illuminated by the five-part series could be ongoing. Too little attention has been paid to the importance of writers, to our way of thinking. We are, after all, writers (or had you noticed?).]

**William E. Lurie**  
104-60 Queens Boulevard, #1X  
Forest Hills, NY 11375

Do you have any information on what is happening with DC's *Bugs Bunny Meets Superman* mini-series? It's three weeks past the announced release date for #1, and I noticed that #3 was not solicited for October release. Since this title was even announced in the non-comics-related media, I would have thought that it would be released on time. Has it been canceled or just delayed?

Any update on another publisher taking over the classic Disney comics most recently published by Gladstone? With the proliferation of Disney stores around the country, I was somewhat surprised that these comics were not sold there. The manager of the local store said they had no room; Gladstone said they were turned down.

I think that this translates to Eisner and company not making enough profit on them. Whoever does start publishing them should make every effort to get the comics in these stores, since it could introduce comics to new readers who might otherwise never buy a comic book and who are the fans of the future.

As a matter of fact, I have never even seen a Disney comic book sold at a Dis-

ney theme park. Had Gladstone been able to sell its comics at the Disney stores and theme parks, it might still be in business today.

[Diamond has canceled orders on the mini-series and will, presumably, resolicit the material, if DC decides to ship it at a future date.

Disney stores are not set up to handle periodical merchandise; you won't find *Disney Adventures* in there, either. It requires a different sort of product handling, and Disney has elected not to get involved. The same goes for the theme parks — and, yes, availability in those parks would have provided a base of profit that would have been enormously helpful.

When the Disney organization itself was preparing new comics, it had begun production of trade-paperback-format comics which might have met some of the theme park and store objections, but even that project didn't make the cut.]

**Chris Juricich**  
1808 Chestnut St.  
Berkeley, CA 94702

My letter in **CBG** #1347 broached a few topics of interest to me which I hope might get fleshed out with others' thoughts down the road, and Maggie certainly addressed a portion of my letter in pointing out that my penchant for buying comics at discounted prices could certainly be negated to a certain degree by the hidden transportation costs of seeking out bargain comics, the time involved in sorting and keeping such incomplete series in order, and the costs of entrance to any comics show or convention.

She added balance in her response by pointing out that the fun one could have by pursuing this tack could make it all worthwhile. Still, the implication was that of the possibility that perhaps there were no real significant savings, due to the hidden costs of time and money.

I have about 600 comics on my shelves awaiting my time and inclination to read them. On average, they were purchased at about 1/10 of their original cost. Figuring, for the sake of argument, that they all cost at minimum \$2, the originals off the rack would have cost me about \$1,200 over the course of the past couple of years. In that I've spent, on average, about \$120 — let's just say \$200

to be generous — I'd say that a savings of \$1,000 would easily outweigh the ancillary costs of doing a collector's search over such a period of time.

As a collector, some measure of travel and con-going is factored into my costs, but the fact that the nature of my work carries me constantly near comics shops throughout Northern California and Nevada, all on the company credit card for gas, food and lodging, means I'm definitely coming out ahead of the deal. My situation is perhaps unusual and I take advantage of the circumstances, but, even if I weren't on the company's tab to subsidize my travel costs, I'd still be ahead of the game — albeit not traveling as extensively in search of these comics.

Regardless, we're talking about \$1,000 here. It's odd, but, when I read a comic bought for 25¢ or 50¢ these days, I view it as truly cheap entertainment, something which comics haven't provided to their readers for — how long? A quarter of a century? Thinking of the comics as not being an "investment" has been a true boon, allowing me to avoid feeling as though I'm loading the dice with every purchase. Were I to have read *Predator: Homeworld* at its original \$11.80 price or *Quantum & Woody* issues at \$2.50 a pop, how much easier is it to brush it off with a careless toss in the box than to moan about how foolish I was to have not waited scant months for the bargain bin equivalent?

I'm enjoying my hobby more and more these days, in no small part due to the self-control I'm able to exert on my purchases, the luck of the nature of my job, and the fact that I'm getting comics at dirt-cheap prices. Yes, I'm still paying comic-book store prices each week for items I personally deem "must-haves" — but my practiced purchasing skills have allowed me to note that most of those I choose not to wait upon rarely end up in the bins down the road. (These include the *Batman No Man's Land* issues, almost any alternative title from the small press folks, and occasionally trade paperbacks).

**Ronn Sutton**

I read with interest the article regarding comics dealer Robert Beerbohm's missing sketchbook (Aug. 20: "Treasured

(Continues on Page 18)

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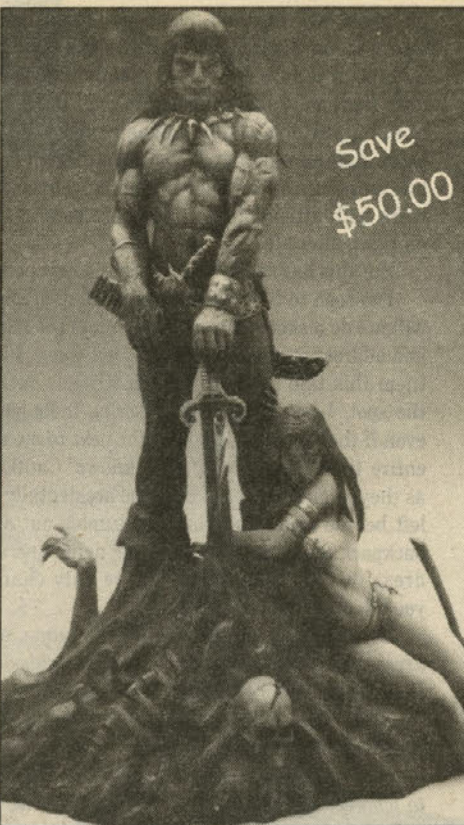
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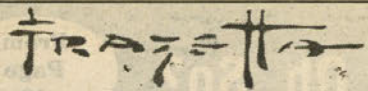
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## Oh, So?

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sketchbook lost in Dallas"). I sincerely hope that his book is recovered. The circumstances are different, but, at this very moment, I have somebody's sketchbook sitting here in my studio.

In the last couple years I have been traveling to quite a number of conventions with my partner Janet L. Hetherington. I've been doing an awful lot of Elvira sketches due to my association with Claypool Comics in the past two years. I try to do sketches for everyone who asks, if possible. Sometimes I get a little backlogged, because I try to do very nice full-figure pieces, first in pencil, then inked in markers (and sometimes adding a dash of color!).

I like to take my time and do a very nice drawing for each individual — something that he or she will treasure. I almost never arrive late or leave conventions early. If the show is on, I can be found in Artists' Alley, barring bathroom breaks or a very brief stroll. So individuals feel confident leaving their sketchbooks with me, knowing that I'll still be there when they come back and that I'm going to do my best work for them.

On a couple occasions, I've not been ready when the person comes back, I've requested a little more time, and there's never been a problem. A few times, I've asked people if I can return their book the next day and I've worked on their drawing in the hotel room that evening.

In the closing hours of this year's Wizard World convention in Chicago, a fellow left his book with me and promised to come back later to retrieve it. Well, he didn't. As the comics show closed up, I packed slowly, hoping he'd return. I kept my eyes peeled as we exited but saw no sign of him. And so this sketchbook flew with me, back to my Canadian home, and currently sits in my studio.

The good news, however, is that this individual is going to get his book back, because he had

his name, address, and telephone number written on the inside front cover. I was able to phone him the next day, and he was greatly relieved to hear from me. I had intended to mail it back to him, but, after a couple phone conversations, we've figured out that I'll be able to give it to him in person at another upcoming convention we're both attending. So things are going to be all right, after all.

But this has caused me to adopt a new policy.

I've been to two conventions since then and I will not do a sketch for anybody unless the name and address is in the book. If it's not there, I tell them this tale and make them write it out on the spot. I insist that they inscribe their book, even if they intend to stand right next to me the entire time I draw in it. Who knows? Cautious as they might be, a book could be accidentally be left behind somewhere or even tumble out of a backpack unnoticed. Having your name and address in that book might be the only chance you'll have of getting it back again.

So please, everyone: Write your name, address, and phone number in your sketchbooks. Do it right now!

And, Robert Beerbohm, I very much hope that your book is returned to you.

[Bob called recently to express his gratitude to whoever returned it to him anonymously. We haven't yet received the letter he said he'd write about it, but, in the meantime, we're delighted to report that he **has** recovered the book.]

## "Marvin Gardens"

I just read with great interest your recent issue on the Comics Code (#1347). It occurs to me that maybe Walmart and Waldenbooks should be a little more concerned with the kind of literature they peddle to our children before they're even old enough to read comic books. It's OK that Alice pops pills, Winnie the Pooh defends his honey from the heffalumps and woozles with a gun, or Babar marries his cousin! And if the Long-Legged Scissor Man who shears digits off the hands of thumb-sucking little kiddies in *Struwwelpeter* could pass the CCAA standards, I'll eat my hat!

I don't think censorship or self-censorship is an entirely bad idea — but not for the reasons you'd think. I'm sure Peter David fancies himself a good writer. And I'm sure there are two or three others out there who feel the same way. But in his anecdote about his brush with the CMAA, he fails to realize that it was the Code that unwittingly made the kissing scene a success. By cutting out the actual kiss, it added a touch of mystique. What kind of kiss was it? Just because you can or even *want* to show something it doesn't mean you should. I agree wholeheartedly with the sentiments expressed by Jim Steranko on this matter. There is fine line between a masterpiece and mortification. And much of the art you see today has lost its artistic and mystical qualities.

Probably the most effective horror sequence in film (the shower scene in *Psycho*) achieved its success without ever showing anything. You saw the shadow of the arm and knife, the horror on her face, and what we were led to believe was her blood spiraling down the drain. I say, "what we were led to believe," because we never see the knife penetrate, so we don't really know.

But we know. And that is Imagination. This is where comics derive their power. This is where they excel. I also believe that it's the pursuit that's exhilarating, not the climax. Why do you think The Holy Grail has had such a mystical alluring quality for so long? Besides the fact that it doesn't exist. Or does it? You see what I mean. If we actually had The Grail, what then? Once you see the monster's face, hear those exact curse words, or see those breasts, the pursuit has ended. What then?

These @\$\$%^& widgets are a brilliant device. If you have a good imagination (and a large vocabulary), they can be anything you want them to be. They can be the swear words that fit your own personal sensibility and it can be different every time you read them.

The best thing that comes out of censorship is that it forces writers and artists to think about creative ways to depict a scene instead of just laying it all out there. It's easy to show a kiss or violence — but to imply it through the

use of lighting, angles and intriguing dialogue is a challenge. It also opens up a whole other world to the reader and allows him or her to interact, rather than just be told the story and shown everything that happened. The imagination is infinite. We should stop viewing the Code as this big bad (use imagination here) that prevents us from expressing our true artistic vision — and use it to our advantage to cultivate our skills as artists and storytellers.

[Did you know that Puppeteer Preston Foerder won a 1993 UNIMA-USA Citation of Excellence (according to his website, the highest award given in the field of puppetry) for his version of Dr. Heinrich Hoffmann's *Struwwelpeter* (Slovenly Peter) poems from 1844? I note that his performance information says, "No children under 10 admitted."]

Hoffmann lived from 1809 to 1894, and I first came across some of the poems in the 1940s in *Raggedy Ann + Andy* comics with art adapted by Dan Noonan — but the scissorman who cuts off thumbs was not one of the selections. As to possible bad influences of children's literature, I note that *Struwwelpeter* was the storytime fare of generations that used mustard gas in World War I and death camps in World War II.

And, note's Joyce Greenholdt, of those Germans who risked their lives to save Jews in World War II.]

Raymond Johnson

1521 St. Andrew  
New Orleans, LA 70130

A quick note on the Toys "R" Us Austin Powers action figures brouhaha:

We sell these things where I work. In order to get them to "talk," you have to pull out a tag which is sealed in the packaging. Apparently, someone is either stretching the truth or misreporting information.

What might have happened is that the young boy read the front of the package. On the front of the "unclothed" Powers figure in big psychedelic writing is the phrase "Do I get you horny baby?"

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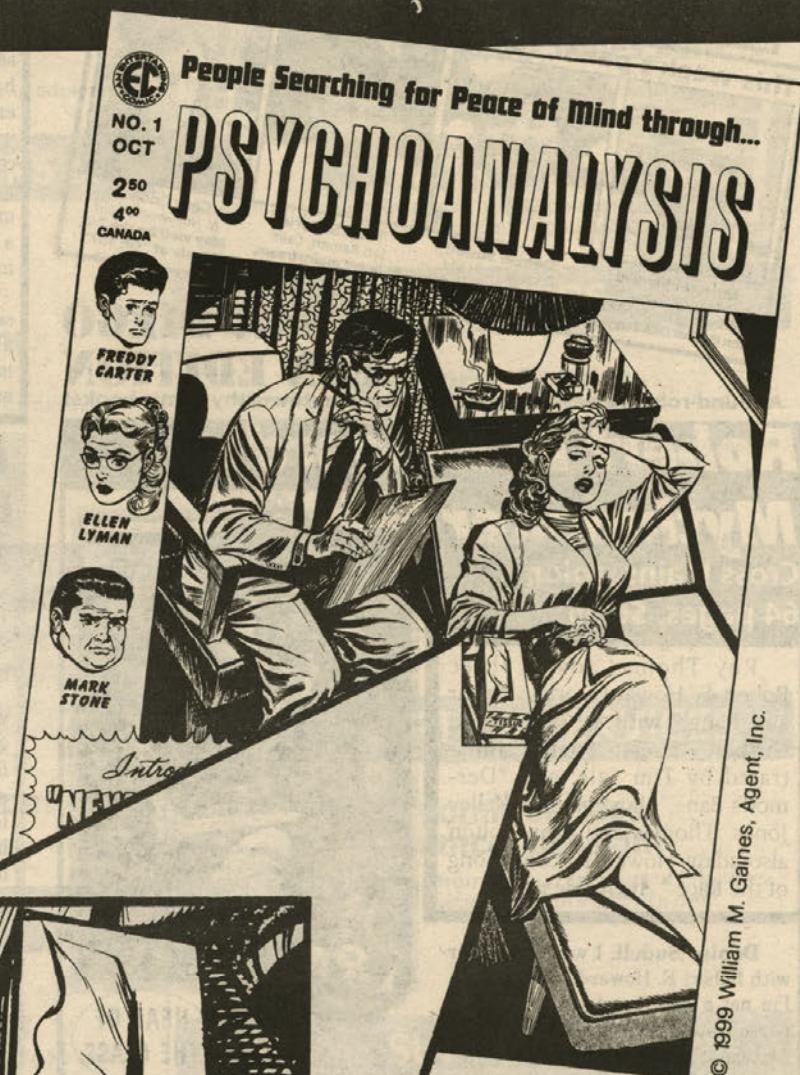
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the comics

# PANEL

This week's panel, fans attending San Diego Con!



**Michael Stroud**  
Colorado Springs, Colo.  
Collecting since 1975;  
Won the Dam Duck Statchoo



**Denise Sudell**  
Takoma Park, Md.  
CompuServe Forumite;  
Legion, Indies fan



**Todd Severin**  
San Ramon, Calif.  
Follows mainstream,  
Vertigo titles



**Cary Coatney**  
N. Hollywood, Calif.  
May well be the T.M.  
Maple of "Oh So?"

## SAN DIEGO FAN EDITION

A round-robin review of some of today's noteworthy comic books!

### Robert E. Howard's Mythmaker

Cross Plains, color,  
64 pages, \$6.95

Roy Thomas adapts three Robert E. Howard stories: "Spear and Fang," with art by Richard Corben; "Dream Snake," illustrated by Tim Sale; and "Dermot's Bane," illustrated by Kelley Jones. Thomas and John Bolton also adapt Howard's poem "Song of the Race." **Available now.**

**Denise Sudell:** I wasn't familiar with Robert E. Howard's work before. I'm not a sword-and-sorcery kind of person but I liked this very much, particularly Tim Sale's story.

I didn't think the framing story was all that interesting, and some of the art was difficult to follow, especially in "Spear and Fang." I had to keep turning the page back, asking myself, "Now, what just happened?"

The price is a bit steep, as well, especially since I found several typos. But overall I thought it was excellent. I think it's a keeper. **A-**

**Todd Severin:** I am a fan of Howard's work, so I was really looking forward to this one. This is just a gorgeous package — the cover even feels good. Lots of nice art, a great crew with Bolton and Sale and Jones and Corben. I'd agree that the Sale story is the strongest.

I would like to see some of the continuing Howard characters appear in something like this. But, as a tribute to Howard's imagination, I think *Mythmaker* is an excellent package.

The thing that amazed me is how much came from this man's imagination, when he was only 32 years old when he died. This comic book is definitely worth the money — you get a



HEAD OF  
THE CLASS

lot for your \$6.95. **A-**

**Cary Coatney:** This is a very lovely comic book. The colors are vibrant; it just pulls you right in.

I especially liked the end pieces about Howard's girlfriend. I saw the movie they did about Robert E. Howard's life and I was interested in reading about that aspect. I especially liked the last story, that sort of let you get inside his head. It's absolutely worth buying. **A+**

**Michael Stroud:** Any time you start off with work by Bolton, Sale, Corben, and Jones, you can expect a good package. I'm a Howard fan, so I was coming in with high expectations. The only disappointment I really had at all was that none of the mainstream big-league characters appeared. But even without that, I enjoyed the whole book. "Dream Snake" was my personal favorite story. The text pieces were well done, as well. **A.**

Panel's grade: **BA**

### Rat Bastard #6

Crucial Comics, 32 pages, color, \$1.95

Rosco J. Rodent is on the run in the Manhattan Empire during everyone's favorite holiday — Vengeance Day. From sunrise to sunset, citizens are allowed to get revenge on anyone they feel has wronged them during the past year — and there's a killer robot after Rosco today. **Available now.**

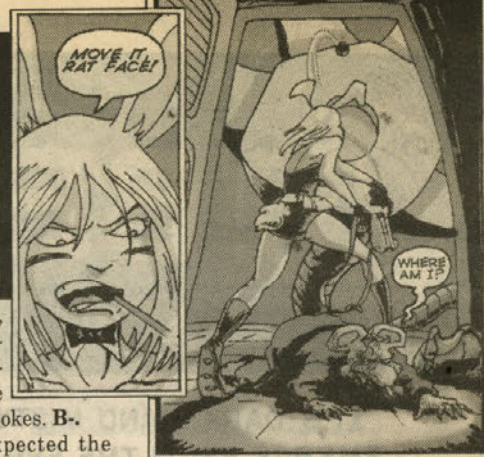
**Michael Stroud:** I haven't read this series before, but the character seemed vaguely familiar. I would not have picked this up on my own but I enjoyed it enough to read it all the way through. I wouldn't buy another copy of it, but if someone handed it to me, I'd read it. I was surprised at the quality of the comic book — \$1.95 for a color comic book: There is value for money here. **C.**

**Denise Sudell:** Coming in on the second half of a two-part story, I had a hard time picking this up. The summary on the inside cover didn't help, and the art is hard to follow and con-

fusing. I liked the humor, though I thought the satire was a bit heavy-handed. But it made me smile — I liked the advertising jokes. **B-**

**Todd Severin:** I expected the least from this one. I still know nothing about the character, but I have a feeling that doesn't matter. The art was OK but confusing, and a lot of the caricatures weren't very original. The only time I laughed was at the end of the story. It's not something I would read, but kids into *The Tick* would like it. **C.**

**Cary Coatney:** I like the stabs at



pop culture here, but I wish this was black and white instead of in color — it looks too hurried. I agree alternative people into *The Tick* and *Joe Psycho* would like it. There are funny lines in there, and it's well worth the money. **C+.**

Panel's grade: **CC+**

### Captain Gravity

Penny Farthing, color, 116 pages plus  
32-page one-shot, \$19.95

A trade-paperback collection of the four-issue *Captain Gravity* series, bagged with the *One True Hero* 32-page one-shot also featuring the costumed hero. **Available now.**

**Todd Severin:** This is the one I was most anticipating. The cover is gorgeous, and I love the retro-'30s feel. Unfortunately, I didn't like this at all. I found the story very hard to follow. I had to keep rereading word balloons to figure out what was going on. When you're doing a period piece, you have to research the historical background. The characters drive a few hours from the airport in Cancun to the movie site — but in the 1930s, Cancun had no airport! They'd have to travel days from Mexico City. Errors like that kept me from getting into the flow of the story. I think *Captain Gravity*'s a cool-looking character, and he's got some great potential, but the book just didn't live up to it. **C-**

**Cary Coatney:** I was expecting a sort of *Rocketeer* knockoff, but it surprised me. I liked the flow of the dialogue, very Hollywood-ish, and the art grows on you — it suited the style. The package ought to be about \$5 less. But it's less confusing than *The Victorian*. **A.**

**Michael Stroud:** I'll say up front I wouldn't have bought this package, given the price, and it's the one I least expected to enjoy. I read the one-shot first, which was a good way to get into it. I actually enjoyed the one-shot. It's a well-done comic book with a good story. Would I buy another one? Probably, if I saw another one-shot or limited series. **B-**

**Denise Sudell:** The anachronisms



bothered me, also. For instance, I was not convinced that a black man would have been as accepted as he was. Second, I did not think that his motivations were very clear or believable. The message was a little heavy-handed, the sledgehammer rather than the scalpel. The story was hard to follow, particularly in the collection. I agree it was overpriced. I also read the one-shot first and enjoyed it more than the collection. **B-**

Panel's grade: **BB-**

### Proposition Player #1

DC/Vertigo, color, 32 pages, \$2.50

A professional poker player is drawn into a game with stakes higher than he ever dreamed of, when a bet gets out of hand and a bar full of people trade him vouchers for their souls for free beer. **Reviewed from photocopies. Scheduled for October release.**

**Cary Coatney:** I didn't quite know where this one was going. It has a good twist ending, and I want to see the next issue, but it took some patience to get to the end. The takeoff on religious subjects might attract *Aventyrine* fans looking for more substance. The dialogue flows well; I liked the art. I need to see the next issue to see where the story is going. **B+**

**Michael Stroud:** This was fairly standard Vertigo material. I liked the story; I didn't like the main character. I could see where the story was going when it got to the bet, but the ending

still managed a twist. I would buy the next one. **B-**

**Denise Sudell:** The story started out interesting, but the main character had no redeeming values — as a female reader, it turned me off completely. When we got to the bet, the story picked up for me but stopped dead at the end — this twist has been done before. The last five pages could have been done in two panels. **C-**

**Todd Severin:** It's fair to call this standard Vertigo. The line art is clear, and it was easy to read. I didn't see the



twist coming. The character's very Constantine-like, an unsympathetic character who gets mixed up in supernatural stuff. It's got potential, but six issues seems like a lot to me. **B-**

Panel's grade: **BB-**



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#### FOREVER PEOPLE

|                        |    |
|------------------------|----|
| 92 VF                  | 22 |
| 96 NM                  | 15 |
| 97 VF/NM               | 20 |
| 100 VF +               | 14 |
| 103 VF +               | 32 |
| 106 VF +               | 5  |
| 112 F/VF 100 pg. Giant | 5  |
| BROTHER POWER          |    |





"You cannot live in a Utopian world without Arms, and I will not live in a Country that will tell me that I can no longer defend myself when I believe that the Government (sic) has become tyrannical."

— Poster on Peter David's AOL message board

"If you seriously believe that — in the event that our government becomes tyrannical — you're going to sit there in your house with your gun(s) and hold out indefinitely against the armed might of the government-turned-criminal, then — with all due respect — you not only are not living in this country, you're not quite residing in this reality."

— Peter David's reply

I hadn't planned on "writing to theme" this week, but, when I received the above exchange from *Tips* reader Frank Stone, I knew I had to share it with the rest of you. It's such a good answer to a patently paranoid position and it's delivered with Peter's usual flair for, to use a technical term, cleverly-getting-to-the-point.

Who does he think he is? Some kind of writer?

Since I am woefully behind in reading *Soulsearchers and Company*, *Supergirl*, and *Young Justice*, I cannot review Peter's most recent comics works this week. Ditto his most recent *Star Trek* and *Star Trek: New Frontiers* novels. However, given how much I've enjoyed previous issues of said comics and his earlier novels, I'm guessing you won't go wrong picking them up for yourself.

What I can do is comment on some recent *But I Digress* pieces from this very publication. But, before I do, I need to make some full disclosures here.

Peter David is a friend of mine. I've known him for something like 15 years, since I was running a comics store in Cleveland and he was working in Marvel's sales department. He takes a joke with the best of them — I once had my *Justice Machine* readers send pizza boxes to his Marvel office, which seemed a lot more hilarious at the time — and he writes with integrity and style. Furthermore, though I can only assume the same holds true for Peter, I've never had sex with Monica Lewinsky or used cocaine. I did once take too many No-Doz tablets and get sick to my stomach.

(Send your campaign contributions to Citizens Wildly Chucking

Money at Tony Isabella. Small, unmarked bills, please.)

Peter's *CBG* columns have been especially delightful of late. His Punisher column in #1344 summed up a lot of my own feelings about the character. He also came closer to the not-so-secret origin of The Punisher than he may realize. I was working as an assistant editor in the Marvel offices in the early 1970s and saw the copies of Don Pendleton's *Executioner* books that served as reference material for the abhorning Frank Castle. In fact, those paperbacks were my introduction to the "guilty pleasure" novels I read for many years. And I remain convinced that the really lousy Punisher movie of many years ago actually started out as a really lousy script for an *Executioner* movie. But I digress.

Peter's coverage of the case of the comics reader charged with distributing obscene materials to minors [*CBG* #1345] was one of his best and most important columns. The reader sold copies of *Elfquest: New Blood*, containing an off-panel birth scene, to his non-custodial son and a friend of said son. Clearly pursuing some personal vendetta, the son's custodial grandfather pressed charges against the father.

We all know — witness Oklahoma City — that comic books and those who sell them can be easy targets for the political hacks and the pseudo-religious right. We know that comics creators — witness the shameful treatment of Mike Diana in Florida — can also be targets. But the *New Blood* case is the first one I know of where comic books have been used as a tool of personal malice. If such an innocuous scene can be grounds for criminal charges, I don't think any of us can rest assured we couldn't also be targeted. There is certainly no shortage of malevolent people in this world.

Sidebar: The Comic Book Legal Defense Fund, comicdom's first line of defense in the protection of our First Amendment rights, is in the middle of its 1999 membership drive. The goal was 1,000 new members, and, judging from the reports I've been receiving from my readers who have recently signed up, the CBLDF seems likely to meet that goal. Me, I say we go for 1,500.

The annual membership fee is only \$25, and it goes straight to the Fund's war chest for future cases. All members will be listed in the CBLDF newsletter and receive a very cool designed-by-Frank-Miller membership card, which will get them into special "Members Only" events across the country. For more information on the

fund, send a stamped and self-addressed envelope to: Comic Book Legal Defense Fund, P.O. Box 693, Northampton, MA 01061.

You can also visit the CBLDF's website, featuring the latest CBLDF news, fully annotated research resources, a comics censorship timeline, links to supporting sites, and a bulletin board-soapbox where visitors can discuss the state of free speech in comics. The CBLDF website is located at:

<http://www.cblddf.org>

And, to bring this sidebar back on topic, our friend Peter is currently serving on the CBLDF board of directors. How's that for giving something back to the comics community?

My favorite columnists are those who can both entertain and inform. I don't always agree with Peter's movie reviews, but they usually give me helpful insights as to whether or not I might wish to see a particular film. I've been on the fence *vis-à-vis* *Mystery Men*, but Peter's review [*CBG* #1346] has convinced me to see it. I had already seen *The Iron Giant*, reviewed that same week, and nodded in agreement at his praise for what I consider the best movie of 1999.

Good writers hold up a mirror for their audience, and, reading Peter's "Comics Code" column in *CBG* #1347, I found myself looking and wondering if I had, even subconsciously, written a scene or a story in a certain way so as to not run afoul of some arbitrary or inconsistent Code censor. I have no problem with any creator or, in work-for-hire situations, company adhering to their own standards or tailoring their material for a specific audience. It's the idea of surrendering these creative and marketing choices to a third party that chills me and always will.

But the loudest "right on, brother" Peter ever got from me was in his discussion of John Byrne's mercifully short run on *The Hulk* and sadly continuing run on various Spider-Man titles. He zeroed in precisely on what has bothered me most about this current phase of Byrne's work: John's seeming obsession with removing coincidence from the Marvel universe. And, oddly enough, my objection to this stems from my own desire to see reality reflected more accurately in the comic books I read and write.

The Hulk? Spider-Man? Realistic? Yeah.

I'll explain. I willingly give comic-book stories, especially fantasy-based comic-book stories (such as those featuring funny animals or super-heroes), a certain willing suspension of disbelief from the

get-go. I'll believe that a radioactive spider bite can turn Peter Parker into Spider-Man. I'll believe that a man can fly and change the course of mighty rivers. I'll even believe that no one is the least bit disturbed by the sight of so many residents of Duckburg walking around bottomless. I'm easy.

But within the context of this unreality, I expect the writer to show a consistent reality. The characters, even if they look like ducks, should act in character. If you drop a rock — unless the story takes place in some reversed-gravity dimension — the rock falls down. And — this one's for you, Bob Ingersoll — if your story involves the law, it should reflect the procedures and tenets of the law accurately.

Coincidence is part of life. Sure, too much coincidence can give a story the air of unreality. But an absolute insistence on every story event tying into some other story event is even more unrealistic. Real life isn't that tidy.

Heck, even Byrne's career started with coincidence. He knew some people who knew some people and he happened to be in the right spot at the right time when some other people needed a John Byrne. Maybe, though sheer dint of determination and talent, which he had and has in abundance, Byrne gets there anyway. But, that's not how it happened.

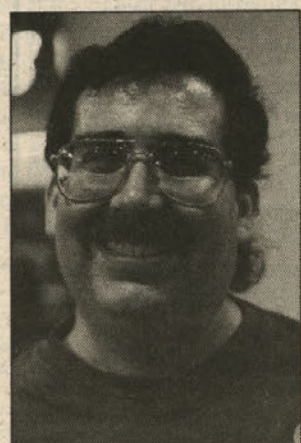
I can draw from my own life, too. If I hadn't come within a few inches of getting my face stepped on by a mounted police horse while pulling strike duty in 1972, maybe I wouldn't have called Roy Thomas to see if there were any job openings at Marvel just when he needed a person with my skills.

If my wife's aunt had succeeded in fixing me up with another of Barb's cousins, which was her original intention, maybe I wouldn't have dated and married the Sainted One. Call it coincidence or call it timing. It's a part of life and its judicious use adds reality to a story.

My big finish? Nothing more than one columnist's opinion that *CBG* is very lucky to have a writer like Peter David contributing to its pages every week and my hope that he'll continue to educate and entertain us for years to come. And I can't wait to see what Peter writes for the "Tony Isabella" issue.

What's that, Maggie? When what freezes over?

Comments on and review items for this column can be sent to: *Tony's Tips*, P.O. Box 1502, Medina, OH 44258. You can also e-mail Tony at: [tonyisa@ohio.net](mailto:tonyisa@ohio.net).



**"Peter David takes a joke with the best of them — I once had my *Justice Machine* readers send pizza boxes to his Marvel office, which seemed a lot more hilarious at the time ..."**



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| 334 F/VF | 15.00   | 5 G/VG   | 4.00   | 53 G/VG | 8.00  |          |       | DONALD DUCK                 | 2 NM    | 10.00              | 1 F+   | 8.00   | 180 NM | 3.00           | 1 F+                       | 20.00       | 194 VG            | 12.00                | Jan-97 NM | 6.00                 | 140 VG    | 4.00  | 71 VG   | 35.00 |       | 71 VG   | 35.00 |
| 335 F+   | 8.00    | 6 F/VF   | 18.00  | 54 F+   | 18.00 |          |       | DONALD DUCK                 | 2 NM    | 10.00              | 1 F+   | 8.00   | 180 NM | 3.00           | 1 F+                       | 20.00       | 195 VG            | 12.00                | May-97 NM | 6.00                 | 141 VG    | 4.00  | 71 VG   | 35.00 |       | 71 VG   | 35.00 |
| 336 VG+  | 8.00    |          |        | 55 F+   | 16.00 |          |       | DONALD DUCK                 | 2 NM    | 10.00              | 1 F+   | 8.00   | 180 NM | 3.00           | 1 F+                       | 20.00       | 196 VG            | 12.00                | Sep-97 NM | 6.00                 | 142 VG    | 4.00  | 71 VG   | 35.00 |       | 71 VG   | 35.00 |
| 337 VG   | 5.00    | 5 G/VG   | 32.00  | 56 NM   | 44.00 |          |       | DONALD DUCK                 | 2 NM    | 10.00              | 1 F+   | 8.00   | 180 NM | 3.00           | 1 F+                       | 20.00       | 197 VG            | 12.00                | Nov-97 NM | 6.00                 | 143 VG    | 4.00  | 71 VG   | 35.00 |       | 71 VG   | 35.00 |
| 340 F+   | 9.00    | 6 G/VG   | 15.00  | 57 NM   | 20.00 |          |       | DONALD DUCK                 | 2 NM    | 10.0               |        |        |        |                |                            |             |                   |                      |           |                      |           |       |         |       |       |         |       |



## COMICS &amp; FUN

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|----------------|-------|----------|---------------------------|--------|------|--------|-------|-------|-------|--------------------------|--------|------|-------------------------------------|--------|-----------|-------|-------|------|-----------|--------|------|
| LEADING COMICS | 115 G | 4.00     | MAN IN SPACE (DELL GIANT) | 62 VG  | 3.00 | 162 VF | 30.00 | 3 NM  | 35.00 | SAD SACK'S FUNNY FRIENDS | 202 VF | 6.00 | SUPERMAN VS. THE AMAZING SPIDER-MAN | 154 VF | 18.00     | 83 VG | 3.00  | 9 NM | 8.00      | 194 VG | 4.00 |
| 25 G           | 15.00 | 116 F    | 14.00                     | 101 VG | 3.00 | 165 VG | 12.00 | 1 NM  | 12.00 | 7 VG                     | 203 VF | 6.00 | 155 VF/NM                           | 24.00  | 92 VF/NM  | 6.00  | 6 NM  | 8.00 | 195 F     | 4.00   |      |
| 27 VG          | 20.00 | 117 VF   | 15.00                     | 102 VG | 3.00 | 166 VG | 12.00 | 2 NM  | 12.00 | 12.00                    | 204 VF | 6.00 | 156 F                               | 6.00   | 105 NM    | 6.00  | 7 NM  | 7.00 | 196 VF/NM | 15.00  |      |
| 28 VG          | 20.00 | 118 F    | 15.00                     | 103 VG | 3.00 | 167 VG | 12.00 | 3 NM  | 12.00 | 12.00                    | 205 VF | 6.00 | 157 F                               | 6.00   | 110 F     | 6.00  | 8 NM  | 7.00 | 205 F     | 8.00   |      |
| 29 VG          | 20.00 | 119 VG/F | 8.00                      | 104 VG | 3.00 | 168 VG | 12.00 | 4 NM  | 12.00 | 12.00                    | 206 VF | 6.00 | 158 NM                              | 18.00  | 160 VF/NM | 15.00 | 9 NM  | 7.00 | 206 F     | 8.00   |      |
| 30 VG          | 20.00 | 120 VF   | 8.00                      | 105 VG | 3.00 | 169 VG | 12.00 | 5 NM  | 12.00 | 12.00                    | 207 VF | 6.00 | 159 NM                              | 18.00  | 161 F     | 5.00  | 10 NM | 6.00 | 210 NM    | 40.00  |      |
| 31 FR          | 5.00  | 121 F/VF | 16.00                     | 106 VG | 3.00 | 170 VG | 12.00 | 6 NM  | 12.00 | 12.00                    | 208 VF | 6.00 | 160 VF/NM                           | 15.00  | 162 NM    | 24.00 | 11 NM | 6.00 | 211 F     | 4.00   |      |
| 32 VG          | 20.00 | 122 G    | 5.00                      | 107 VG | 3.00 | 171 VG | 12.00 | 7 NM  | 12.00 | 12.00                    | 209 VF | 6.00 | 161 F                               | 5.00   | 163 VF/NM | 14.00 | 12 NM | 6.00 | 212 F     | 4.00   |      |
| 33 VG          | 20.00 | 123 VG   | 8.00                      | 108 VG | 3.00 | 172 VG | 12.00 | 8 NM  | 12.00 | 12.00                    | 210 VF | 6.00 | 162 NM                              | 24.00  | 164 VF/NM | 14.00 | 13 NM | 6.00 | 213 F     | 4.00   |      |
| 34 VG          | 20.00 | 124 VG   | 8.00                      | 109 VG | 3.00 | 173 VG | 12.00 | 9 NM  | 12.00 | 12.00                    | 211 VF | 6.00 | 163 VF/NM                           | 14.00  | 165 NM    | 24.00 | 14 NM | 6.00 | 214 F     | 4.00   |      |
| 35 VG          | 20.00 | 125 G    | 5.00                      | 110 VG | 3.00 | 174 VG | 12.00 | 10 NM | 12.00 | 12.00                    | 212 VF | 6.00 | 164 VF/NM                           | 14.00  | 166 NM    | 24.00 | 15 NM | 6.00 | 215 F     | 4.00   |      |
| 36 VG          | 20.00 | 126 VG   | 8.00                      | 111 VG | 3.00 | 175 VG | 12.00 | 11 NM | 12.00 | 12.00                    | 213 VF | 6.00 | 165 NM                              | 24.00  | 167 VF/NM | 12.00 | 16 NM | 6.00 | 216 F     | 4.00   |      |
| 37 VG          | 20.00 | 127 VG   | 8.00                      | 112 VG | 3.00 | 176 VG | 12.00 | 12 NM | 12.00 | 12.00                    | 214 VF | 6.00 | 166 NM                              | 24.00  | 168 VF/NM | 12.00 | 17 NM | 6.00 | 217 F     | 4.00   |      |
| 38 VG          | 20.00 | 128 VG   | 8.00                      | 113 VG | 3.00 | 177 VG | 12.00 | 13 NM | 12.00 | 12.00                    | 215 VF | 6.00 | 167 VF/NM                           | 12.00  | 169 NM    | 24.00 | 18 NM | 6.00 | 218 F     | 4.00   |      |
| 39 VG          | 20.00 | 129 VG   | 8.00                      | 114 VG | 3.00 | 178 VG | 12.00 | 14 NM | 12.00 | 12.00                    | 216 VF | 6.00 | 168 VF/NM                           | 12.00  | 170 VF/NM | 12.00 | 19 NM | 6.00 | 219 F     | 4.00   |      |
| 40 VG          | 20.00 | 130 VG   | 8.00                      | 115 VG | 3.00 | 179 VG | 12.00 | 15 NM | 12.00 | 12.00                    | 217 VF | 6.00 | 169 NM                              | 24.00  | 171 VF/NM | 12.00 | 20 NM | 6.00 | 220 F     | 4.00   |      |
| 41 VG          | 20.00 | 131 VG   | 8.00                      | 116 VG | 3.00 | 180 VG | 12.00 | 16 NM | 12.00 | 12.00                    | 218 VF | 6.00 | 170 NM                              | 24.00  | 172 VF/NM | 12.00 | 21 NM | 6.00 | 221 F     | 4.00   |      |
| 42 VG          | 20.00 | 132 VG   | 8.00                      | 117 VG | 3.00 | 181 VG | 12.00 | 17 NM | 12.00 | 12.00                    | 219 VF | 6.00 | 171 NM                              | 24.00  | 173 VF/NM | 12.00 | 22 NM | 6.00 | 222 F     | 4.00   |      |
| 43 VG          | 20.00 | 133 VG   | 8.00                      | 118 VG | 3.00 | 182 VG | 12.00 | 18 NM | 12.00 | 12.00                    | 220 VF | 6.00 | 172 NM                              | 24.00  | 174 VF/NM | 12.00 | 23 NM | 6.00 | 223 F     | 4.00   |      |
| 44 VG          | 20.00 | 134 VG   | 8.00                      | 119 VG | 3.00 | 183 VG | 12.00 | 19 NM | 12.00 | 12.00                    | 221 VF | 6.00 | 173 NM                              | 24.00  | 175 VF/NM | 12.00 | 24 NM | 6.00 | 224 F     | 4.00   |      |
| 45 VG          | 20.00 | 135 VG   | 8.00                      | 120 VG | 3.00 | 184 VG | 12.00 | 20 NM | 12.00 | 12.00                    | 222 VF | 6.00 | 174 NM                              | 24.00  | 176 VF/NM | 12.00 | 25 NM | 6.00 | 225 F     | 4.00   |      |
| 46 VG          | 20.00 | 136 VG   | 8.00                      | 121 VG | 3.00 | 185 VG | 12.00 | 21 NM | 12.00 | 12.00                    | 223 VF | 6.00 | 175 NM                              | 24.00  | 177 VF/NM | 12.00 | 26 NM | 6.00 | 226 F     | 4.00   |      |
| 47 VG          | 20.00 | 137 VG   | 8.00                      | 122 VG | 3.00 | 186 VG | 12.00 | 22 NM | 12.00 | 12.00                    | 224 VF | 6.00 | 176 NM                              | 24.00  | 178 VF/NM | 12.00 | 27 NM | 6.00 | 227 F     | 4.00   |      |
| 48 VG          | 20.00 | 138 VG   | 8.00                      | 123 VG | 3.00 | 187 VG | 12.00 | 23 NM | 12.00 | 12.00                    | 225 VF | 6.00 | 177 NM                              | 24.00  | 179 VF/NM | 12.00 | 28 NM | 6.00 | 228 F     | 4.00   |      |
| 49 VG          | 20.00 | 139 VG   | 8.00                      | 124 VG | 3.00 | 188 VG | 12.00 | 24 NM | 12.00 | 12.00                    | 226 VF | 6.00 | 178 NM                              | 24.00  | 180 VF/NM | 12.00 | 29 NM | 6.00 | 229 F     | 4.00   |      |
| 50 VG          | 20.00 | 140 VG   | 8.00                      | 125 VG | 3.00 | 189 VG | 12.00 | 25 NM | 12.00 | 12.00                    | 227 VF | 6.00 | 179 NM                              | 24.00  | 181 VF/NM | 12.00 | 30 NM | 6.00 | 230 F     | 4.00   |      |
| 51 VG          | 20.00 | 141 VG   | 8.00                      | 126 VG | 3.00 | 190 VG | 12.00 | 26 NM | 12.00 | 12.00                    | 228 VF | 6.00 | 180 NM                              | 24.00  | 182 VF/NM | 12.00 | 31 NM | 6.00 | 231 F     | 4.00   |      |
| 52 VG          | 20.00 | 142 VG   | 8.00                      | 127 VG | 3.00 | 191 VG | 12.00 | 27 NM | 12.00 | 12.00                    | 229 VF | 6.00 | 181 NM                              | 24.00  | 183 VF/NM | 12.00 | 32 NM | 6.00 | 232 F     | 4.00   |      |
| 53 VG          | 20.00 | 143 VG   | 8.00                      | 128 VG | 3.00 | 192 VG | 12.00 | 28 NM | 12.00 | 12.00                    | 230 VF | 6.00 | 182 NM                              | 24.00  | 184 VF/NM | 12.00 | 33 NM | 6.00 | 233 F     | 4.00   |      |
| 54 VG          | 20.00 | 144 VG   | 8.00                      | 129 VG | 3.00 | 193 VG | 12.00 | 29 NM | 12.00 | 12.00                    | 231 VF | 6.00 | 183 NM                              | 24.00  | 185 VF/NM | 12.00 | 34 NM | 6.00 | 234 F     | 4.00   |      |
| 55 VG          | 20.00 | 145 VG   | 8.00                      | 130 VG | 3.00 | 194 VG | 12.00 | 30 NM | 12.00 | 12.00                    | 232 VF | 6.00 | 184 NM                              | 24.00  | 186 VF/NM | 12.00 | 35 NM | 6.00 | 235 F     | 4.00   |      |
| 56 VG          | 20.00 | 146 VG   | 8.00                      | 131 VG | 3.00 | 195 VG | 12.00 | 31 NM | 12.00 | 12.00                    | 233 VF | 6.00 | 185 NM                              | 24.00  | 187 VF/NM | 12.00 | 36 NM | 6.00 | 236 F     | 4.00   |      |
| 57 VG          | 20.00 | 147 VG   | 8.00                      | 132 VG | 3.00 | 196 VG | 12.00 | 32 NM | 12.00 | 12.00                    | 234 VF | 6.00 | 186 NM                              | 24.00  | 188 VF/NM | 12.00 | 37 NM | 6.00 | 237 F     | 4.00   |      |
| 58 VG          | 20.00 | 148 VG   | 8.00                      | 133 VG | 3.00 | 197 VG | 12.00 | 33 NM | 12.00 | 12.00                    | 235 VF | 6.00 | 187 NM                              | 24.00  | 189 VF/NM | 12.00 | 38 NM | 6.00 | 238 F     | 4.00   |      |
| 59 VG          | 20.00 | 149 VG   | 8.00                      | 134 VG | 3.00 | 198 VG | 12.00 | 34 NM | 12.00 | 12.00                    | 236 VF | 6.00 | 188 NM                              | 24.00  | 190 VF/NM | 12.00 | 39 NM | 6.00 | 239 F     | 4.00   |      |
| 60 VG          | 20.00 | 150 VG   | 8.00                      | 135 VG | 3.00 | 199 VG | 12.00 | 35 NM | 12.00 | 12.00                    | 237 VF | 6.00 | 189 NM                              | 24.00  | 191 VF/NM | 12.00 | 40 NM | 6.00 | 240 F     | 4.00   |      |
| 61 VG          | 20.00 | 151 VG   | 8.00                      | 136 VG | 3.00 | 200 VG | 12.00 | 36 NM | 12.00 | 12.00                    | 238 VF | 6.00 | 190 NM                              | 24.00  | 192 VF/NM | 12.00 | 41 NM | 6.00 | 241 F     | 4.00   |      |
| 62 VG          | 20.00 | 152 VG   | 8.00                      | 137 VG | 3.00 | 201 VG | 12.00 | 37 NM | 12.00 | 12.00                    | 239 VF | 6.00 | 191 NM                              | 24.00  | 193 VF/NM | 12.00 | 42 NM | 6.00 | 242 F     | 4.00   |      |
| 63 VG          | 20.00 | 153 VG   | 8.00                      | 138 VG | 3.00 | 202 VG | 12.00 | 38 NM | 12.00 | 12.00                    | 240 VF | 6.00 | 192 NM                              | 24.00  | 194 VF/NM | 12.00 | 43 NM | 6.00 | 243 F     | 4.00   |      |
| 64 VG          | 20.00 | 154 VG   | 8.00                      | 139 VG | 3.00 | 203 VG | 12.00 | 39 NM | 12.00 | 12.00                    | 241 VF | 6.00 | 193 NM                              | 24.00  | 195 VF/NM | 12.00 | 44 NM | 6.00 | 244 F     | 4.00   |      |
| 65 VG          | 20.00 | 155 VG   | 8.00                      | 140 VG | 3.00 | 204 VG | 12.00 | 40 NM | 12.00 | 12.00                    | 242 VF | 6.00 | 194 NM                              | 24.00  | 196 VF/NM | 12.00 | 45 NM | 6.00 | 245 F     | 4.00   |      |
| 66 VG          | 20.00 | 156 VG   | 8.00                      | 141 VG | 3.00 | 205 VG | 12.00 | 41 NM | 12.00 | 12.00                    | 243 VF | 6.00 | 195 NM                              | 24.00  | 197 VF/NM | 12.00 | 46 NM | 6.00 | 246 F     | 4.00   |      |
| 67 VG          | 20.00 | 157 VG   | 8.00                      | 142 VG | 3.00 | 206 VG | 12.00 | 42 NM | 12.00 | 12.00                    | 244 VF | 6.00 | 196 NM                              | 24.00  | 198 VF/NM | 12.00 | 47 NM | 6.00 | 247 F     | 4.00   |      |
| 68 VG          | 20.00 | 158 VG   | 8.00                      | 143 VG | 3.00 | 207 VG | 12.00 | 43 NM | 12.00 | 12.00                    | 245 VF | 6.00 | 197 NM                              | 24.00  | 199 VF/NM | 12.00 | 48 NM | 6.00 | 248 F     | 4.00   |      |
| 69 VG          | 20.00 | 159 VG   | 8.00                      | 144 VG | 3.00 | 208 VG | 12.00 | 44 NM | 12.00 | 12.00                    | 246 VF | 6.00 | 198 NM                              | 24.00  | 200 VF/NM | 12.00 | 49 NM | 6.00 | 249 F     | 4.00   |      |
| 70 VG          | 20.00 | 160 VG   | 8.00                      | 145 VG | 3.00 | 209 VG | 12.00 | 45 NM | 12.00 | 12.00                    | 247 VF | 6.00 | 199 NM                              | 24.00  | 201 VF/NM | 12.00 | 50 NM | 6.00 | 250 F     | 4.00   |      |
| 71 VG          | 20.00 | 161 VG   | 8.00                      | 146 VG | 3.00 | 210 VG | 12.00 | 46 NM | 12.00 | 12.00                    | 248 VF | 6.00 | 200 NM                              | 24.00  | 202 VF/NM | 12.00 | 51 NM | 6.00 | 251 F     | 4.00   |      |
| 72 VG          | 20.00 | 162 VG   | 8.00                      | 147 VG | 3.00 | 211 VG | 12.00 | 47 NM | 12.00 | 12.00                    | 249 VF | 6.00 | 201 NM                              | 24.00  | 203 VF/NM | 12.00 | 52 NM | 6.00 | 252 F     | 4.00   |      |
| 73 VG          | 20.00 | 163 VG   | 8.00                      | 148 VG | 3.00 | 212 VG | 12.00 | 48 NM | 12.00 | 12.00                    | 250 VF | 6.00 | 202 NM                              | 24.00  | 204 VF/NM | 12.00 | 53 NM | 6.00 | 253 F     | 4.00   |      |
| 74 VG          | 20.00 | 164 VG   | 8.00                      | 149 VG | 3.00 | 213 VG | 12.00 | 49 NM | 12.00 | 12.00                    | 251 VF | 6.00 | 203 NM                              | 24.00  | 205 VF/NM | 12.00 | 54 NM | 6.00 | 254 F     | 4.00   |      |
| 75 VG          | 20.00 | 165 VG   | 8.00                      | 150 VG | 3.00 | 214 VG | 12.00 | 50 NM | 12.00 | 12.00                    | 252 VF | 6.00 | 204 NM                              | 24.00  | 206 VF/NM | 12.00 | 55 NM | 6.00 | 255 F     | 4.00   |      |
| 76 VG          | 20.00 | 166 VG   | 8.00                      | 151 VG | 3.00 | 215 VG | 12.00 | 51 NM | 12.00 | 12.00                    | 253 VF | 6.00 | 205 NM                              | 24.00  | 207 VF/NM | 12.00 | 56 NM | 6.00 | 256 F     | 4.00   |      |
| 77 VG          | 20.00 | 167 VG   | 8.00                      | 152 VG | 3.00 | 216 VG | 12.00 | 52 NM | 12.00 | 12.00                    | 254 VF | 6.00 | 206 NM                              | 24.00  | 208 VF/NM | 12.00 | 57 NM | 6.00 | 257 F     | 4.00   |      |
| 78 VG          | 20.00 | 168 VG   | 8.00                      | 153 VG | 3.00 | 217 VG | 12.00 | 53 NM | 12.00 | 12.00                    | 255 VF | 6.00 | 207 NM                              | 24.00  | 209 VF/NM | 12.00 | 58 NM | 6.00 | 258 F     | 4.00   |      |
| 79 VG          | 20.00 | 169 VG   | 8.00                      | 154 VG | 3.00 | 218 VG | 12.00 | 54 NM | 12.00 | 12.00                    | 256 VF | 6.00 | 208 NM                              | 24.00  | 210 VF/NM | 12.00 | 59 NM | 6.00 | 259 F     | 4.00   |      |
| 80 VG          | 20.00 | 170 VG   | 8.00                      | 155 VG | 3.00 | 219 VG | 12.00 | 55 NM | 12.00 | 12.00                    | 257 VF | 6.00 | 209 NM                              | 24.00  | 211 VF/NM | 12.00 | 60 NM | 6.00 | 260 F     | 4.00   |      |
| 81 VG          | 20.00 | 171 VG   | 8.00                      | 156 VG | 3.00 | 220 VG | 12.00 | 56 NM | 12.00 | 12.00                    | 258 VF | 6.00 | 210 NM                              | 24.00  | 212 VF/NM | 12.00 | 61 NM | 6.00 | 261 F     | 4.00   |      |
| 82 VG          | 20.00 | 172 VG   | 8.00                      | 157 VG | 3.00 | 221 VG | 12.00 | 57 NM | 12.00 | 12.00                    | 259 VF | 6.00 | 211 NM                              | 24.00  | 213 VF/NM | 12.00 | 62 NM | 6.00 | 262 F     | 4.00   |      |
| 83 VG          | 20.00 | 173 VG   | 8.00                      | 158 VG | 3.00 | 222 VG | 12.00 | 58 NM | 12.00 | 12.00                    | 260 VF | 6.00 | 212 NM                              | 24.00  | 214 VF/NM | 12.00 | 63 NM | 6.00 | 263 F     | 4.00   |      |
| 84 VG          | 20.00 | 174 VG   | 8.00                      | 159 VG | 3.00 | 223 VG | 12.00 | 59 NM | 12.00 | 12.00                    | 261 VF | 6.00 | 213 NM                              | 24.00  | 215 VF/NM | 12.00 | 64 NM | 6.00 | 264 F     | 4.00   |      |
| 85 VG          | 20.00 | 175 VG   | 8.00                      | 160 VG |      |        |       |       |       |                          |        |      |                                     |        |           |       |       |      |           |        |      |



# POV

## POINT OF VIEW

BY Mark EVANIER



Years ago, there was a saying: *Never trust anyone over 30*. This adage was devised, obviously, by folks under 30 and, as I was then one of them, I took it to heart. Actually, I went them one better. My version of it went like this: *Never trust anyone over 30, under 30 ... or 30.*

### Now Appearing

[Editor's Note: Items for this feature, which lists appearances in comics stores and lecture halls — not conventions — of writers, artists, and editors should be submitted as far in advance as possible. We need your information at least two weeks in advance of the signing to have a sporting chance of getting it in. Notices must be written — we cannot take these by telephone — and brief, preferably in the format used here. Send to **Now Appearing**, c/o **Comics Buyer's Guide**, 700 E. State St., Iola, Wis. 54990 or fax it (again c/o **CBG**) to (715) 445-4087. Please note: This is a free service.]

#### September 21

**Ellen Forney** (creator of *Monkey Food: The Complete "I Was Seven in '75" Collection*) at Atomic Books, 1806 Maryland Ave., Baltimore, Maryland from 6 to 9 p.m.

#### September 26

**Ellen Forney** (creator of *Monkey Food: The Complete "I Was Seven in '75" Collection*) at Tower Books, 425 South St., Philadelphia, Pennsylvania, beginning at 6 p.m.

#### September 30

**Ellen Forney** (creator of *Monkey Food: The Complete "I Was Seven in '75" Collection*) at Siberia Bar, 1627 Broadway (in the 1 and 9 subway, under the Kentucky Fried Chicken), New York, New York from 7 to 10 p.m.

#### October 1

**Ellen Forney** (creator of *Monkey Food: The Complete "I Was Seven in '75" Collection*) at Tower Books, 383 Lafayette St., New York, New York, beginning at 7 p.m.

tomotive supplies — but, even if I turn around and march right back in through the door via which I just exited, I'm in ladies' cosmetics. Every time.)

Always zoning in on Kitchen Sink was more than a little symbolic. As long as I can remember, when one thought of the non-mainstream comic-book market, Denis Kitchen's firm was always there — first as an underground publisher, much later offering classic reprints and selected new works, and, in between, dispensing wonderful, if unclassifiable, ephemera as well as treasured keepsakes. I bought darn near everything Kitchen ever put out but I will especially miss — and hope to see from somewhere — Will Eisner's latest works and the *Li'l Abner* reprints. (DC has already announced a *Spirit* Archive collection; I hold out little hope for the Yokums ...)

I knew Kitchen had ceased publishing. I knew it but it still was a kick in the solar plexus to walk in and not find them where they always had been.

In and around Artists' Alley, one hears rumors that this or that company is growing tardy with its checks. Consulting Evanier's Seventh Law of the comic-book business, we learn that any time a publisher becomes routinely late paying writers and artists, there's at least a 90% chance that the publisher will be out of business within six months. So I think we can count on a few other booths not being there at Comic-Con 2000.

Otherwise, glancing about the hall, you'd never know this was a business in trouble. Once upon a time, a decent-selling comic book sold 250,000 copies and the San Diego con drew 3,000 attendees. Today, that same title sells 30,000 copies and the San Diego con is talking in the range of 45,000 people. I wonder how many of those 45,000 buy even one comic book a month.

It's probably premature to start drawing a chalk outline around the comic-book industry. It's rebounded from anemic sales before, and this year's turnout proves that there is still a lot of interest in some aspect of it. All that's necessary is for someone to bring forth the keystone, show-everyone-else-the-way product that will tap into that interest. What has everyone scared is that they don't see anyone getting near it — yet.

**Having committed myself** to more panels than Charles Schulz has drawn in his lifetime, I know I won't have much time to browse the con. So today is the day, and I made it through about a third of the room and most of my Visa card limit.

I picked out at random a dealer selling old comics and asked what was selling and what wasn't. He said he hadn't bothered to bring much from the last 10 years. Once upon a time, he explained, it was cost-effective, even with each con table costing about as much as a pre-owned Pontiac. "There was a market for earlier issues of the comics people cur-

## "Once upon a time, a decent-selling comic book sold 250,000 copies and the San Diego con drew 3,000 attendees."



rently buy as new," he said. "Now there isn't, and I'm not even stocking them much in my store." That may have a lot to do with why many current comics have a Total Paid Circulation under what we once saw in the Statement of Ownership under "Copies Spoiled, Lost, or Damaged after Printing."

Back then, the fact that a lot of comics went up (not down) in value was an extra justification for their purchase. We may not have bought them for eventual resale but, when we spent 30 bucks on the new Marvels, we could rationalize and say, "I can always get a good chunk of my money back on them — maybe even show a profit."

With comics shops trafficking less in recent back issues, current sales have taken two very big hits. One is, of course, that retailers no longer order extras of a new comic book, figuring that what doesn't sell as a current release will sell as a back number. Today, they only order what they're confident they can move in a few weeks — too often, in just a few days. One partial solution to presently plunging sales may be to enable dealers to order for the month without incurring undue risk. A comic book that sells out its first weekend is a comic book that could have sold more copies, had the store ordered more — but most dealers, understandably, now opt to play it safe.

The other problem is that, with no visible evidence of possible recoupment, spending \$50 on comics could mean you're actually spending \$50 forever. That makes buyers, I think, a little more selective in their selections.

So there's your basic irony: People bought massive quantities of so-called "hot" comics — comics with press runs in the millions — on the hope/chance that they'd soar in value. Because so many of them got burned doing this, these people are not buying multiples — usually, any — copies of comics with press runs of 20,000 or less. Which do we think will someday be worth more?

Perhaps these low circulations will lead to a renewed back-issue market — and perhaps that, in turn, will lead to increased sales of current product. But that's conjecture, not a prediction.

Meanwhile, the dealer told me, the nature of what he brings has changed in another way. "Used to be," he said. "I had these huge boxes of quarter comics in my store — stuff I was happy to get 25¢ a copy for. I never brought those comics here to San Diego. I mean, you don't pay 100 bucks, 200 bucks for a table and then sell quarter comics on it. Not cost-effective."

"What's happened is that, suddenly, you have a lot of folks looking for old Archie comics. Or old Hanna-Barbera or

Harvey comics. That was the stuff I had in my 25¢ boxes. Now I have it here, marked a lot higher." He gestured toward a wall display with issues of *Betty and Veronica* and *Scooby Doo* priced at 10 bucks and up.

"I hear other dealers always trying to predict the market and making like we oughta listen to them on account of they're experts. I'm getting so that I think that, if you think you can accurately predict the market, that automatically makes you not an expert."

Otherwise, commerce seemed to be as usual. Someone told me that Leonardo diCaprio — whom I vaguely remember when he was helping his father sell comic books at cons — bought about \$2,000 worth of merchandise from a dealer. The seller, I heard, gushed for five minutes about how much he loved Leonardo's films, then demanded to see some I.D. before he'd accept his check. If that didn't happen, it should have.

**Saw Bill Schelly** autographing copies of the new, improved edition of his book *The Golden Age of Comic Fandom*. A lot of readers of this column — and of course, by "a lot," I mean "two or more" — have requested more tales of fandom's salad days and my old comic-book club. I can handle the latter, but, if you want to know all about when reading comics was naught but fun — when we were all loopy on wonderment and/or Ditto machine fluid — Bill chronicles that era better than anyone.

Copies are available through Bud Plant Comic Art or directly from Hamster Press, P.O. Box 27471, Seattle, WA 98125, for \$14.95 postpaid. I don't recommend much in this column but I highly recommend this one.

Also ran into the fine cartoonist-writer-designer Craig Yoe, who showed me something else I can recommend. It's his new book, a small hardcover called *Weird but True Toon Factoids*. Craig has gathered together a fun array of bizarre trivia from the worlds of comics (books and strips) and animation which he presents with a witty, colorful flair. It's available at your finer booksellers, both of the online and brick-and-mortar varieties.

(Incidentally, I dunno if he's still doing them — but, the last few years, Craig has been assembling the *Big Boy* comics: the ones you get free at a Big Boy restaurant, the ones that taste better than the burgers. He's tapped some fine writers, such as Craig Boldman, and an eclectic array of artists. Steve Ditko even drew one. When I heard that, I immediately imagined Big Boy in an iron mask, beating up the kind of

(Continues on Page 34)



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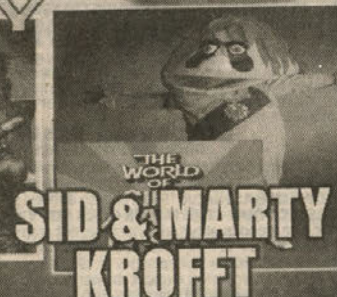
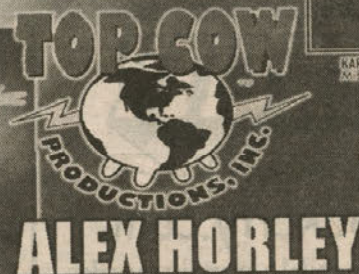
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## Point of View

From  
Page  
28

scum that steals your onion rings ...)

Around the hall, many noted a decrease from previous years in the number of women parading about in states of undress. There seemed to be a wide diversity of opinion as to whether this was a good thing or a bad thing — and the votes I heard did not always fall along predictable party lines.

Speaking of which: I would like to make a suggestion to anyone who is thinking of dressing up in a costume for this or any other con. Pick out a friend — a good friend, someone you really trust to be frank with you. Then model the outfit for them and ask, "Do I look like a complete and utter moron in this?" If the answer is no, fine — but there were a couple of souls around this year who either didn't ask

this, didn't care about the verdict, or have enormously dishonest friends.

One lady's get-up called to mind the wisdom of the sage (and much-missed) writer-cartoonist-bon vivant Bill Rotsler. Bill often judged convention masquerades and was known to suggest that leotards come with a clearly labelled weight limit.

Now, I am hardly one to be mocking the silhouette of another. At least, though, I have enough concern for the impressionable nature of small children not to wear anything skin-tight, not even Band-Aids. And, besides, this woman had a rear end that R. Crumb would think was too large. (And is it just me or does the whole act of folks dressing in costumes and wandering the aisles seem less and less cute as the con becomes more and more a professional trade show?)

Artists' Alley was, as usual, the most interesting place to browse — and, if you were looking for great original art at bargain rates, the

place to shop. I still can't believe some of the splendid sketches and pages that were going for about a third of what I'd have expected.

And the Small Press area was filled to overflowing with publications that ranged from the rank amateurish, on through the gloriously amateurish, and well into the professional (by today's standards) and the professional (by tomorrow's). Many of those who journeyed to San Diego were there to investigate the future, if any, of comics. If there is one — and I think-hope-pray there is — and if it was anywhere in that hall, it was present in some form in the Small Press area — or with some Large Press publisher who was smart enough to have visited that area.

That's about as far as I made it through the hall. At the con tomorrow — and in this column, next week — we start the Great Panel Marathon. But already, I'm having a very good time and, yes, I'm starting to trust this convention ...

P.S. This newspaper is in the midst of spot-

lighting five authors of superb comic books, one per issue — Neil Gaiman, Alan Moore, Peter David, Mark Waid, and Kurt Busiek. I admire not only the writing of all five but their many commitments to bettering the lot of creative folks and to battling those who would censor what anyone can write or read.

When these tributes started, I was trapped in a multi-part series on the Comics Code, and now I have this con report that needs to be printed while it's still vaguely current. That's why I'm not writing columns about those gents right now. Perhaps I will someday — just as soon as I can think of how to say something more insightful than that I admire, not only the writing of all five, but their many commitments to bettering the lot of creative folks and to battling those who would censor what anyone can write or read.

Mark Evanier gets his mail at PMB 303, 363 S. Fairfax Ave., Los Angeles, CA 90036-3124 and on the 'net at me@evanier.com.



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## ALABAMA

Oct 14-17 AL, Birmingham. Comic Books, Sports Cards, NASCAR, Coins, Toys & Stamps Show, Riverchase Galleria. SH: mall hrs., T: 85, F: \$165. Bases Loaded Promos, Inc., 295 Bryan Rd., McMinville, TN 37110. PH: 931-939-3063 or 256-722-2738.

## CALIFORNIA

Sep 26-28 CA, Fairfield. Comic Book, Sports Card & Beanie Show, So-lano Mall, Travis Blvd., E. off I-80, SH: Sat. 10am-9pm, Sun. 11am-7pm, T: 80, F: \$115-\$130. CA Sports Card Show, PH: 530-241-4063.  
Sep 26 CA, Sacramento. Sac-Con Show, Scottish Rite Ctr. 6151 H St. (near CSUS), SH: 10am-4pm, T: 6' & 8', F: \$50-\$60, A: \$4. Dan Houck, 6278 Gloria Dr., Sacramento, CA 95831. PH: 916-395-1107 home or 444-2843 work.

Oct 3 CA, Modesto. Comic Book & Toy Fest, Centre Plaza, 10th & K St., next to Double Tree, SH: 10am-4pm, T: 30-8', F: \$40, A: \$2, \$1, ages 6-12, 5 & under free. Cool Stuff Shows, 2330 W. Monte Vista, Visalia, CA 93277. PH: 559-307-4036 or 209-668-0821.

Oct 8-10 CA, Fresno. Comic Book & Toy Fest, Manchester Center. Corner of Blackstone & Shields Ave., just off Hwy. 41, SH: Fri. 10am-9pm, Sat. 10am-6pm, Sun. 11am-6pm, T: 30-8', F: \$75, A: free. Cool Stuff Shows, 2330 W. Monte Vista, Visalia, CA 93277. PH: 559-307-4036 or 209-668-0821.

Oct 17 CA, Los Angeles. Comic Book & Science Fiction Convention, Shrine Auditorium Expo Ctr. 700 W. 32nd St., SH: 10am-5pm, A: \$5. Bruce Schwartz, 2319-A West Olive Ave., Burbank, CA 91506. PH: 818-954-8432.

Oct 22-24 CA, Visalia. Comic Book & Toy Fest, MaK Corner of Mooney Blvd. & Walnut Ave., SH: Fri. 10am-9pm, Sat. 10am-7pm, Sun. 11am-6pm, T: 20-8', F: \$75, A: free. Cool Stuff Shows, 2330 W. Monte Vista, Visalia, CA 93277. PH: 559-307-4036.

## CONNECTICUT

Sep 26 CT, East Hartford. Comic Book Convention, Elks Hall, 148 Robert St. (Exit 58 off of I-84), SH: 11am-5pm, T: 35, F: \$45, A: \$99.

The Bookie, Hal Kinney, 206 Burnside Ave., E. Hartford, CT 06108. PH: 860-289-1208.

## FLORIDA

Sep 24-26 FL, Pensacola. Comic Books, Sports Cards, NASCAR, Coins, Toys & Stamps Show, Cordova Mall, SH: mall hrs., T: 55, F: \$125. Bases Loaded Promos, Inc., 295 Bryan Rd., McMinnville, TN 37110. PH: 931-939-3063 or 256-722-2738.

Oct 1-3 FL, Tallahassee. Comic Books, Beanie Babies, BB Cards & Coll. Show, Mall, N. Monroe St., US 27, Exit 29, I-10, T: 45, A: free. Robert Chambliss, PO Box 37272, Tallahassee, FL 32315. PH: 904-442-6682.

Oct 15-17 FL, Ft. Walton Beach. Comic Books, Beanie Babies, BB Card & Coll. Show, Santa Rosa Mall, Mary Esther Blvd. & Page Bacon Rd., T: 45, A: free. Robert Chambliss, PO Box 37272, Tallahassee, FL 32315. PH: 904-442-6682.

## GEORGIA

Oct 22-24 GA, Valdosta. Comic Books, Beanie Babies, BB Card & Coll. Show, Mall, 1700 Norman Dr., T: 45, A: free. Robert Chambliss, PO Box 37272, Tallahassee, FL 32315. PH: 904-442-6682.

## ILLINOIS

Sep 26 IL, Orland Park. Comic Book, Sports, Toys, NASCAR & Beanie Show, Civic Ctr. La Grange Rd. (Rt. 45) at 147th St., SH: 9am-3pm, T: 85-6', F: \$30, A: \$1. John Leary, 9522 W. Shore Dr., Oak Lawn, IL 60453. PH: 708-423-1758.

Sep 26 IL, Oak Lawn. ToyCon Presents The Collectors Extravaganza, District Community Pavilion, 9401 S. Oak Park Ave., half mi. E. of I-294 & one half blk. N. of 95th St., SH: 9am-3pm, T: 100, A: \$4, 10 & under free. Terry Mannix, PH: 708-671-9130.

Oct 9 IL, Orland Park. Comic Book, Sports, Toys, NASCAR & Beanie Show, Civic Ctr. La Grange Rd. (Rt. 45) at 147th St., SH: 9am-3pm, T: 85-6', F: \$30, A: \$1. John Leary, 9522 W. Shore Dr., Oak Lawn, IL 60453. PH: 708-423-1758.

## INDIANA

Sep 25-26 IN, Kokomo. Comic Book & Collectible Hobby Show, Mall, US 31 Bypass, SH: Sat. 10am-9pm, Sun. 11am-6pm, T: 60, F: \$65, A: free. Gene Haberstick, PO Box 908, Goshen, IN 46526. PH: 219-533-1887.

Oct 2-3 IN, Logansport. Comic Book & Collectible Hobby Show, Mall, US 24 E., SH: Sat. 10am-9pm, Sun. 11am-5pm, T: 50, F: \$65, A: free. Gene Haberstick, PO Box 908, Goshen, IN 46527. PH: 219-533-1887.

Oct 9-10 IN, South Bend. Comic Book & Collectible Hobby Show, Scottsdale Mall, 1290 E. Ireland Rd., SH: Sat. 10am-9pm, Sun. 11am-5pm, T: 60, F: \$90, A: free. Gene Haberstick, PO Box 908, Goshen, IN 46527. PH: 219-533-1887.

Oct 16-17 IN, Merrillville. Comic Book & Collectible Hobby Show, Century Mall, US 30 at Broadway, SH: Sat. 10am-9pm, Sun. 11am-5pm,

T: 60, F: \$90, A: free. Gene Haberstick, PO Box 908, Goshen, IN 46527. PH: 219-533-1887.

Oct 22-24 IN, Hammond. Comic Book & Collectible Hobby Show, Woodmar Mall, Indianapolis Blvd. at 165th St., SH: Fri. 10am-9pm, Sat. 10am-5:30pm, Sun. 11am-5pm, T: 60, F: \$90, A: free. Gene Haberstick, PO Box 908, Goshen, IN 46527. PH: 219-533-1887.

## KANSAS

Oct 2-3 KS, Kansas City. Planet Comicon, Int'l. Trade Ctr. 115th & Met-calf, SH: Sat. 10am-6pm, Sun. 10am-5pm, T: 100, F: \$250, A: \$10. per day, \$5. ages 6-14, under 6 free. Planet Promotions, PO Box 25095, Overland Park, KS 66225. PH: 913-345-9910.

## LOUISIANA

Oct 17 LA, Thibodaux. 2nd Annual Show, Howard Johnson Hotel, Rienzi Room, 201 N. Canal Blvd., SH: 10am-5pm, T: 37-6', F: \$45-\$60, A: \$150. Ray Guidry, 614 W. 3rd St., Thibodaux, LA 70301. PH: 504-447-4136 or 225-272-0006.

## MARYLAND

Oct 3 MD, Havre de Grace. Comic Books, Records, Toys, Beanie Babies, Sports Memorabilia & Collectible Show, Community Ctr. 100 Lagaret Ln., SH: 11am-4pm, T: 80, A: \$3. Diamondback Productions, PH: 410-526-4184.

Oct 9 MD, Baltimore. Greater Baltimore Collectors Mart XXIX, Pikesville Armory, 610 Reisterstown Rd., (I-695, Exit 20), SH: 10am-5pm, T: 30, A: \$4. Annapolis Marketing, Inc., 6506 Pyle Rd., Bethesda, MD 20817. PH/FAX: 301-320-6974.

Oct 17 MD, Glen Burnie. Comic Book, Non-Sports Card & Action Figure Show, Holiday Inn. Glen Burnie, Exit 3A off I-695, SH: 11am-4pm, T: 25, F: \$40, A: \$2, under 7 free. Fred Edeson, PH: 410-783-1157.

## MASSACHUSETTS

Sep 26 MA, South Attleboro. Comic Book, Toys, Non-Sports Card & Collectible Show, K of C Hall, Rt. 123, take Rt. 123 W., SH: 10am-3pm, T: 59, A: \$3. Harry Martin, 936 South St., Wrentham, MA 02093. PH: 508-384-8791.

## MICHIGAN

Sep 26 MI, Livonia. X-Trava Con Comic Book & Toy Show, Knights Of Columbus, 19801 Farmington Rd. (bet. 7 Mile & 8 Mile Rd.), SH: 10am-4pm, T: 55-8', F: \$35, in advance, \$40, day of show, A: \$2. Motor City Conventions, Michael Goldman, 19785 W. 12 Mile Rd. Ste. 231, Southfield, MI 48076. PH: 248-426-8059.

## MINNESOTA

Sep 25-26 MN, Bloomington-Maplewood. MCBA FallCon Show, Thunderbird Hotel & Convention Ctr. 2201 E. 78th St., Bloomington, SH: 10am-5pm, T: 8', F: \$195. MN Comic Book Assn., 5013 Grafton Ave. N., Oakdale, MN 55128. PH: 612-788-8191 or FAX: 651-228-3013.

If a state is not listed in this issue's calendar, it is because we received no show listings for that state for this time period.

If you are planning to attend a show some distance from your home, we advise you to call the show's promoter for any last-minute changes and information.

**Attention Show promoters:**  
Please check your listings and send any additions, corrections, and future listings to: **CBG Convention Calendar, Attn: Debbie Schellin, 700 E. State St., Iola, WI 54990.** You can also fax them to Debbie's attention at (715) 445-4087. Thank you.

## MISSOURI

Sep 26 MO, Saint Louis. Comic Book Show, Newport Heights VFW Hall, 4271 Delor St., SH: 11am-3:30pm, T: 45, F: \$25, A: \$150. Tony Gladish, 4253 Fatima Apt 3, St. Louis, MO 63123. PH: 314-544-2812.  
Oct 17 MO, Sunset Hills-St. Louis. More Fun Fall 99 Comic Book Show, Holiday Inn SW. Watson Rd. & Lindbergh Blvd., SH: 10am-4pm, T: 30, A: \$3, 10 & under free. Jerry Stephan, PO Box 28726, St. Louis, MO 63146. PH: 314-647-1050.

## NEW JERSEY

Sep 26 NJ, Clifton. Comic Books, Sports Card & Collectibles Show, 802 Clifton Ave. (entrance on Colfax Ave.), SH: 9:30am-3:30pm, T: 50-8', A: \$1. Gary Sipos, 1 Garden Ct., N. Garfield, NJ 07026. PH: 973-340-2218 or 779-9332 day of show.

(Continues on Page 45)



comics  
newsline

Silverline publishes its first graphic novel, *The Scary Book*, in October. The demon-populated satire by Sidney Williams, Steve Willhite, and Dan Schaefer has 96 black-and-white pages for \$12.95.

If you're looking to store your CBGs upright, *The Bag Man* has developed backing boards sized for *Life* magazine bags — which are properly sized for CBG storage. Buyers can contact the company at (661) 763-9087.

## Stork report

I've missed a few weeks, but I can't blame San Diego and my annual summer cold alone this time. The Intrepid Meredith missed her regularly scheduled Labor Day labor date to deliver our son on 9/9/99, guaranteeing him a lifetime of victories in Drivers' License Poker. It was much to the shock of Meredith, who'd been firm in her prediction that she'd have a girl — so much for *in utero* intuition!

The lanky youth entered the world, in accordance with his genetic heritage, ass backwards, prompting an impromptu rush to the O.R. Dressing in surgical blues reconfirmed for all my correct choice of vocation — I looked like I was late for Village People tryouts. That sight will likely keep the lad in therapy well into the latter half of the 21st Century.

At a comics shop near you...

## A little light reading in the maternity ward

### By the numbers

#### Crack the Whip edition:

**31.7 million copies** The number of comic books sold to the direct market in March 1993, according to CBG's best estimates.

**48.2 million copies** The number of comic books sold to the direct market in April 1993, the month of "Reign of the Supermen."

**34.2 million copies** The number of comic books sold to the direct market in May 1993, the month after "Reign of the Supermen."

**52% and 29%** Amount of month-to-month unit sales increase and decrease respectively over this three-month period.

Source: Comics Retailer #91, October 1999 issue.

**Only a matter of time?** Now that Hasbro owns Wizards of the Coast, how long can it be until we see the official *G. I. Joe Roleplaying Game*?

And will rolling Snake Eyes be a good thing or a bad thing?

### Hostess® History Moment



Malpractice litigation became commonplace in the 1970s, especially against physicians who spelled their names backward and shrank their patients.

It's been shuttle city between here and the maternity ward for days. But I'm armed with my Powerbook and a pile of comics, and, as long as young Jack is gently napping across the room at \$40 an hour, let's get back to business. These comics have hospital corners:

**Superman #151** DC  
\$1.99, color, 32 pgs., ships Oct. 6

Jeph Loeb joins *Superman* as its regular writer with an issue that's as good a jumping-on point as I've seen in the weekly adventures of everyone's favorite Kryptonian. (Everyone except the remaining members of the Zod Appreciation Society — it's over, guys.) *The Daily Planet* is back under old management, and the surprising reason is at front and center of Loeb's first plotline.

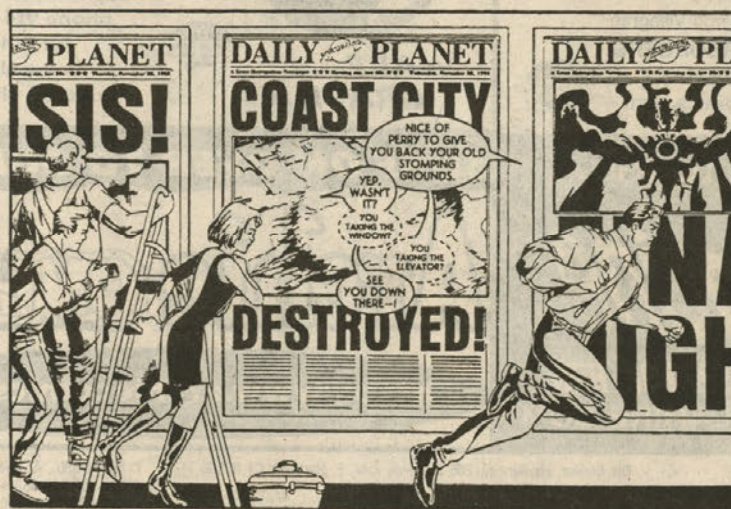
The art from Mike McKone and Marlo Alquiza is good, with the giant newspaper front pages decorating the *Planet* offices making an interesting visual device. And the scripting of the scenes between Clark and Lois is strong — while not focusing on their relationship directly, conversations at least imply that they *have* one. That's been missing from some issues in the series.

**PRO:** A good jumping-on point.  
**CON:** Little action for slugfest fans.  
**OVERALL: A**

*Superman* for all *Seasons* showed that Loeb's got a handle on Superman when he's got him all to himself. It'll be interesting to see how well he can develop his storylines as just one chef in the Kryptonian kwik-serv kitchen.

**Action Comics #760** DC  
\$1.99, color, 32 pgs., ships Oct. 27

OK, so longtime readers may find this Done-in-One story a little inconsequential. Writer Joe Kelly sends Superman around the world chasing after La Enchantadora, a trafficker in hot kryptonite who was apparently helped into her bustier by the U.S. Army Corps of Engineers.



While that last, alone, will bring in the carbonated hormone set, everyone else will get laughs from the loser super-villains populating this issue. Confronted by the clueless threat of The Clock King, Superman accurately drones, "Excuse me..." This should only take a second." (Maybe next Marvel crossover, DC could borrow the loser-whacking Scourge for a few months.)

**PRO:** Fast-paced story.  
**CON:** Don't lose your place.

**OVERALL: B+** put to the test depicting this incredibly busy story, but it's to the readers' benefit. There's a lot of story here for your two bucks.

**Duncan's Kingdom #1** Image  
\$2.95, b/w, 32 pgs., Sep 99

Maybe you remember the old George Carlin sportscast: "Finally, here's a partial score: Stanford, 29." That's about the feeling I got at the end of this issue, the first of two parts. Writer Gene Yang has fashioned a fairy-tale world with squires and princesses and a nasty frog king — and thrown in one bizarre, incredibly anachronistic element. I won't say what it is, but it's so out of place that

Yang runs a pretty serious risk that, should his second-issue explanation not prove worth the wait, readers may well be willing to forget how artfully crafted the first issue was.

But, while it's still got the benefit of the doubt, let's admire Derek Kirk's clean inks and the look of the story, which recalls the work of Jeff Smith and Xander Cannon. *Duncan's Kingdom* is a touch too grisly for those creators' younger readers, but chances are what Yang's trying to say — *whatever* it is — might not be intended for



them, anyway.

**PRO:** A clever story.  
**CON:** Maybe too clever for its own good?

**OVERALL: B** of: If you don't commit to buying both parts, don't bother. Because what *could* well be the first half of an exceptional mystery is, alone, just another comic book that makes you go, "Huh?"

**Poison Elves #48** Sirius  
\$2.50, b/w, 24 pgs., Sep 1999

It's seemed a difficult series to get into at times, but *Poison Elves* offers an ideal jumping-on point with issue #48. Drew Hayes has cast his ne'er-do-well elves Lusiphur and Jace out to sea as guards on a transport ship, and the vessel's mysterious cargo provides the focus for their next adventures. You don't *really* get to see Lusiphur as Captain Hook, but the cover gag probably should satisfy your curiosity.

While Hayes' modern-worldly Medievalworld characters are an acquired taste, one strength of the series has been his personal involvement with his readership. His letters-pages, when they appear, are homey affairs, recalling the stronger years of Aardvark Comment in *Cerebus*. Another has been its longevity: Hayes is one independent creator with a definite work ethic.

**PRO:** Engaging elvish encounters.  
**CON:** Hayes' scrawl makes light reading heavy work.  
**OVERALL: B** Six years, and the main complaint remains: When it comes to lettering, Hayes' penmanship continues to leave a lot to be desired. "Elfin" could be "elán," "waves" I read as "wales," and it's catch-as-catch-can when it comes to hyphenation. In one place here, "guard" is broken after the "g." I hate to tell one of the few independent creators who's been able to rack up 48 regular issues to slow down, but it might make the series more approachable for new readers.



**Diamond Select Toys** scheduled for November shipping include a **Purgatori** cold-cast porcelain statue, a **Frazetta Cat Woman** resin statue, **Captain Action Green Hornet** and **Kato** uniform sets, and **The Matrix** action figure assortment. See Diamond's **Previews** for details.

On Oct. 5, a multimedia exhibition featuring the work of **Yoshitako Amano** will open at the Angel Orensanz Foundation in New York City. A section will be devoted to **Sandman**.

**Diamond Comic Distributors** distribution center pick-and-pack managers will be roving the country in September to visit comics shops to see whether changes should be made to how comics are packed for shipment to stores.

## BACK-ISSUE BIN BAFFLERS: CHUCK COLSON, BORN AGAIN

Following those *faux* comix of the Clintons and Gores from #1339 and #1343, here's a genuine GOP comic book that's an irresistible curio, whatever your wing. Betwixt Barney Bear and Archie Christian Comics, Spire's Al Hartley turned out the 1978 *Born Again*, based on Watergate figure Chuck Colson's story of his political sins and his religious conversion.

Without opining either way, it's certainly true that Colson's convictions — both the legal and spiritual ones — were the focus of strong and

widely differing opinions. While the film version of this story, starring Disney veteran Dean Jones, is recommended only for Watergate completists, in comics, all camps should find something of interest in this rel-

ic. Contemporary comic-book depictions of Number One of the Secret Empire came almost entirely from his critics, and, while the outbursts adapted from Colson's account lend a schizophrenic feel from panel to panel,

Hartley's Nixon is as favorable a depiction as he had in comics.

Still, it's hard to believe Colson cottoned much to Hartley's portrayal of him inside the White House. Stark before-and-after contrasts certainly strengthen a story of conversion, but Hartley delivers a "before" that's such a babe in the woods that he's barely credible as Special Counsel to the manager at Denny's.

Definitely one of the notable Spire comics, here. Still searching for Hartley's *Hansi: The Girl Who Loved the Swastika*, however...



At a comics shop near you...

## Irrational exuberance for import invaders Kaput and Zosky

More comics! More! More!

**The Nimrod #3** Fantagraphics  
\$2.95, b/w, 32 pgs., Aug 1999

Since Federal Reserve Chairman Alan Greenspan has us all feeling self-conscious about "irrational exuberance," I feel it's best to confess when a particular work trips my trigger in a way that may well not be reproducible in others under standard laboratory conditions. Such it is with French cartoonist Lewis Trondheim, whose work somehow seems to satisfy my recommended daily allowances for both zaniness and dry humor.

That's not a combination you get too often, but that's the best description I can manage. Trondheim's verbose cartoon critters are comic relief for people who think too much. His two earlier McConey volumes available through Fantagraphics, overlooked by buyers in their initial release, feature lots of examples: A passerby who interrupted a coin toss to deliver an invective against the lack of moral certitude in an aimless society had me on the floor.

*The Nimrod* #3's stories featuring Kaput and Zosky, would-be space invaders, score even more frequently. A planet of too-literal alien clams drive Zosky nearly around the bend ("Enough! Don't you understand the difference between a command and an idiomatic expression?"), and Kaput must be taught to understand the concept of a vacation ("Can I say something pointed and wounding to you?" "No.").

**PRO:** Absurd alien antics. **CON:** Lettering quality varies. **OVERALL:** A+ So, forewarned with the above caveat about particular tastes, please go buy several copies of *The Nimrod*. At the very least, it'll mean they'll keep translating more of Trondheim's comics for me to read. I'll consider it a personal favor...



**Saturday Nite #2** Anson Jew  
\$2.95, b/w, 32 pgs., 1999

Xeric-award winner Anson Jew delivered a funny slice-of-life story in his first issue last summer, and now he's proved he can do it again. The 24-page main story in #2, also titled "Saturday Nite," is an evening of "wild women, booze, and depravity" — accurately described, but here perhaps better known as "lifestyles of the destitute and unknown." The moody piece follows a man as he drifts, alienated, from one seamy nightlife activity to the next. If you ever watched *Marty* and wondered what his weasel pal Ange was going to do without him, here's your answer.

**PRO:** Depressing and real — in an entertaining way. **CON:** It's gotta be your cuppa java. **OVERALL:** B+

A few other less ambitious pieces round out the issue, and, while it's over pretty quick for three bucks, chances are something will stick with you. I still haven't forgotten Jew's insufferably annoying drifter from #1. If you're a fan of thoughtful slice-of-life comics, buy it and keep Anson drawing.

**Blade of the Immortal #35-36** Dark Horse  
\$2.95 each, b/w, 32 pgs., Jul-Aug 99

Dark Horse considers *Blade of the Immortal*, one of its longer-running Japanese imports, one of its most underrated gems. I agree that Hiroaki Samura's samurai adventure is exceptionally well-crafted manga that should appeal to fans of *Usagi*



*Yojimbo, Ronin, etc.* — although I can also understand why some find it hard to get into.

If you haven't read *Blade* in the past, you'll be surprised at once by Samura's dialogue. Master swordsman Manji, his ward Rin, and the Akagi assassins this issue all sound like kids at a Milwaukee mall. This modern speech in a feudal setting is supposedly part of the cachet this series has in Japan, but I can't help but think that some U.S. readers will have difficulty immersing themselves in the milieu each time somebody calls somebody else "hon." (Projecting your stereotypical cultural expectations may be unfair, but, last time I checked, there was still no accounting for taste in either country.)

**PRO:** Lush sword-and-sake world. **CON:** Jive-talking samurai. **OVERALL:** B I find the dialogue style very off-putting, but, if I can learn to live with Kevin Costner as Robin of Locksley, I guess I can deal with it. The *Blade* world is, again, very appealing visually — and worth overlooking the distraction. Issue #35 begins an eight-issue arc and is a good place to slip in for a test drive.

A general gripe: This is one of the many Dark Horse series still trying to have it both ways in the numbering department. It's #1 on the cover, but that's just of the "Hearts of Darkness" storyline — which itself is on the cover only in six-point type. I'd hoped the tide was beginning to turn against this back when *X-Wing Rogue Squadron* finally began running dual

sets of numbers on the cover, but now even *Star Wars*, which was supposed to have the added cachet of being the "unlimited series," is from its cover indistinguishable from all the other limited series. It only vexes the collectors and not the readers, I assume the thinking goes; problem is, in 1999, we're all the same people...

**Naughty Bits #29** Fantagraphics  
\$2.95, b/w, 24 pgs., Jul 1999

A recent exchange in the letters page of *Naughty Bits* focused on the declining sales of Roberta Gregory's long-running alternative comic book, including co-publisher Kim Thompson's theories as to the reasons. Most niche audiences have been dwindling over the last few years, so I don't see much mystery in any erosion of the fan base of even an established alternative creator like Gregory.

While Thompson and other readers' suggestions seem more geared toward "embracing the base," as the Reverend Jackson might put it, it set

**I know how weird it feels to realize I "SPACED" out on some bit of info... rare as that is compared to how my father must feel. What's it like to slowly lose power over your life?**



me to wondering how much difference outreach might make. I somehow suspect few *CBG* readers are buying the title, and yet I know better than to declare that they're not interested in edgier alternative comics. Our survey data says otherwise, and I've run two different Fan Panels with eight different *CBG* readers now in which publishers fared better the farther they were from New York City. And, hey! I enjoy Roberta Gregory's comics — and I saw *Batman* 12 times — and kept the ticket stubs. So it can happen.

**PRO:** Gentle, insightful story. **CON:** Cover will scare hell out of gentle, insightful readers. **OVERALL:** A- The trick, I think, is finding a way to continue to serve existing readers, anxious for the angry tirades of Bitchy Bitch, while advertising the other anthology content to new readers. That's a tough job. Gregory's vibrant cover this issue, featuring Bitchy Bitch emasculating a naked man, strikes me as a response to Thompson's call for more striking covers. The problem is, it's not really representative of the balance of #29, which depicts Gregory's own bitter-sweet return home to a father who's fading away to Alzheimer's. Slice-of-life comics often tend to tedium, but Gregory is sure of hand, providing quite a lot of intimate detail without seeming self-indulgent. I know there are fans looking for that kind of material, but I wonder if they'd think to look for such a gentle, insightful story behind such a harsh cover.

I don't have the answers, but I think the "anthology feel" is a step in the right direction — and I'd like readers to know that these sorts of stories are there.

**Send bon mots and bonbons to: Faraway Looks, c/o CBG, 700 E. State St., Iola, WI 54990. E-mail to millerj@krause.com.**

**8** In *Iron Man*, what was the name of Morley Erwin's crazy sister?

**9** Which U.S. state did Rom first appear in?

**10** In Marvel's *Battlestar Galactica*, what person did Boomer discover was still alive — and why didn't he tell anyone about it?

**11** *Spider-Man and His Amazing Friends* #1 featured the comic-book debut of what character?

**12** Which perennially hunted Marvel character received amnesty in December 1982?

**13** Rex Smith, lately seen in infomercials, played what Marvel super-hero in a TV-movie?

**14** Comic-book advertising for which Marvel toy line included the phrase "Doom Platoon"?

Answers in right margin



# The Write Stuff

## Peter David

**"Some people have an unbelievable need to pigeonhole you, and, once they've got you pigeonholed, you're dead"**

Peter David said he was not sure he'd agree that the '90s have been the Decade of the Writer.

"Probably one of the biggest events to happen in the industry in the '90s was the formation of Image, where the emphasis was on the artist. It's true that certain writers became very noticed and certain writer-driven projects, such as *Sandman*, were appropriately acclaimed.

"But there have always been, throughout the decades, comic books whose success was attributed directly to the writer." He cited Don

McGregor on *Black Panther* and *Killraven* in *Amazing Adventures*, Marv Wolfman's *Tomb of Dracula*, and Len Wein's *Swamp Thing* in the '70s; and Wolfman's *New Teen Titans* in the '80s. "These were perceived as the writer's vision, aided and abetted by a brilliant artist.

"The '90s seem to underscore that comics can be a tremendous success on their art alone. Whether the comics made sense or had a story was irrelevant; the fans said, 'Wow! This is great!' And it wasn't.

"The only reflection on the importance of the writer in the long-term is that those comics which were *only* art didn't last." He paused. "Then, again, when you look at the '90s — what *did* last?"

But the '90s marked the first time in which the presence of specific writers affected back-issue prices. However, while many writer-driven series are popular among



back-issue collectors, David said he doesn't pay much attention to such activity. "My concern is new titles being released which are very well-written but are going belly-up, anyway: *Young Heroes in Love*, *Vext*. Excellent writing didn't help. I don't think we should mistake a few isolated incidences as a trend.

"It's terrific, for example, that there's a series entitled *Kurt Busiek's Astro City*, correctly putting the emphasis on the series creator and sole writer. On the other hand, look at the number of awards the series itself has won — as opposed to Kurt Busiek as writer. Not to diminish the contribution of the superb artists on the series, but it's Kurt's vision that drives the boat ... yet when it comes to awards, there have been too many times the ship has sailed without proper recognition of his contribution as writer. It's just a bit annoying to me to see him passed over as often as he has been."

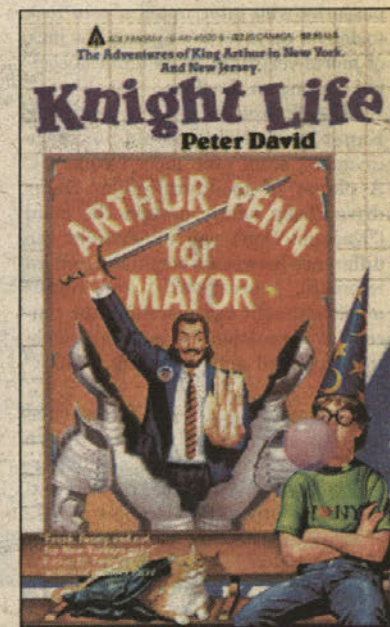
### Breaking in

David entered the field via the sales department of Playboy Paperbacks. "People hear that name, and they figure it was a porn line. Not remotely true. It was an incredibly varied line, and included such authors as Morgan Llywelyn (*The Lion of Ireland*) and Anne Tyler (*The Accidental Tourist*). The publishing line was a tremendous success — and then the parent company ran into major financial problems and sold off most of Playboy's holdings, including the book line. They were basically going to sell off the backlist and let everybody go.

"At the time, while job hunting, I was also trying to pick up some additional money by doing free-

lance writing. One of the things I wound up doing was an article for *Comicscene* about the growth of the direct market, and one of the people I interviewed was Marvel Manager of Direct Sales Carol Kalish. She had just been promoted to sales manager, and in the course of the interview we talked for nearly two hours, until both our throats were hoarse. I let it slip that I was unemployed, and it so happened that she was looking for an assistant. So I was hired by Marvel Comics, having had the opportunity to interview my employer before my employer interviewed me."

He continued to write on a freelance basis, eventually getting a script approved by the editorial side of Marvel. "Being in the office had its advantages in that I had access to editors," he said, "but there were drawbacks as well. A number of Marvel editors were dead set against my doing any writing for the company, feeling that it presented a conflict of interest. Plus some had the attitude that, since I was in sales, I couldn't possibly contribute anything of a creative nature. One editor said, 'What's next? Are we going to have people from subscriptions writing comics?' My attitude was, 'Why not, if the stories are good?' Unsurprisingly, that attitude didn't expand my support base in editorial."



In addition, he had a budding career as a novelist, with the publication of such books as *Knight Life* and *Howling Mad* (recently rereleased by Ace Books). "After about five years, I decided to take a fling



**SpyBoy**

When Dark Horse Comics' editorial staff began considering whom they would want to breathe life into the characters of its new *SpyBoy* series, they started by aiming high. After a short initial meeting at last year's DragonCon with *SpyBoy* Editor Phil Amara and a few follow-up phone calls, writer Peter David agreed to script

the story of a boy dealing with an epic identity crisis who falls headlong into the world of international espionage and intrigue. Not long after, Dark Horse's first choice for artist — Pop Mhan — signed on for the series, as well.

At 25, Mhan is already a veteran of the comics field, having illustrated for Marvel, DC, Maximum Press, and Dark Horse — as well as for Hasbro, providing design work and technical drawings for toys and games.

Dark Horse spokesperson Shawna Ervin-Gore described Mhan's art as "hyper-kinetic, thoroughly detailed, and known for pulling readers, almost as if by some inky vortex, into his comics." This was what *SpyBoy* Editor Phil Amara had in mind when the series was first being fleshed out, and Amara said he considers Mhan's work on the series to be some of his best.

"Peter David might be the reason people will give *SpyBoy* a try," said Amara, "But there's a good chance Pop's art and visual storytelling skills will be the reason people will stay. Together, these crazy guys are paving the way for a whole new kind of Dark Horse comic book. I think it's telling that Humberto Ramos, Adam Warren, Chris Bachalo, Brian Stelfreeze, and Jason Pearson are all admirers of Pop's work. And with good reason!"

Mhan said, when asked what drew him to *SpyBoy*, "I'm not sure how Phil Amara does it, but he manages to pull in the some of the most talented people working today for this project. There's Peter David and Guy Major (on col-

ors), and, of course, Norman Lee inking. It's quite a team.

"Then there's the idea of the title itself. The spy aspect really appealed to me, plus the limitless possibilities of such a new property really gave Peter and me an opportunity to be very creative with the designs and look of the book.

"Besides," Mhan said, "Peter David is simply one of the best writers in the field. His scripts are very energetic and witty. It is a pleasure and my good fortune to be working with him on *SpyBoy*."





at becoming a full-time writer, because I had enough irons in the fire, from a writing point of view, that it seemed like something I could do while being at home with the kids."

### The writer's reward

Asked whether the financial rewards have changed since he began his writing career, David responded, "Not only has it changed for the better, but there are more ways you can publish — so rather than being paid on piecemeal basis (as work for hire), you can take all the risks and get all the benefits."

Regarding current projects, he said he'd been doing a lot more novels lately. "In the last six months of 1999, for example, I have five novels coming out. In July, there was *Star Trek: Double or Nothing*. In August, *I, Q* written with John De Lancie. In November, there will be two *New Frontier* books, and in December there will be the first of a series of *Babylon 5* novels."

In fact, the manuscript for the second *New Frontier* book was due in the middle of the preparation for this issue of *CBG*. "And I'm not done with it yet," David moaned.

### Avoiding 'The Box'

He said his goal for the year 2000 is to "break out of the box I think I'm currently in." Asked to explain, he said, "Once fans manage to put you in a box, once they've got you pegged, then inevitably they grow bored with you. It's unavoidable. It's one reason Madonna has lasted as long as she has: She has the knack of reinventing herself."

"I'm trying to reinvent myself yet again. The fans were convinced I'd never work for Marvel again, so I took on *Captain Marvel*, because I wanted to work on Rick Jones. Or fans think I'll only work for Marvel and DC, so I'm working for Dark Horse."

"Some fans think the only novels I write are those set in other people's universes, so I have a fantasy novel that I'm working on selling now. That, interestingly, has given me the biggest problems, because fans are willing to say, 'He's trying something different; let's see what it is.' But editors are less so."

"There's also the perception that, just because I'm popular as a *Star Trek* novelist, that doesn't mean that my name will carry over into fantasy. It's a constant source of frustration."

"I understand why there are writers who create other names for themselves, because there are a lot of people out there who won't accept different things from the same writer. Some people have an unbelievable need to pigeonhole you,



The opening of *The Incredible Hulk* #328 (Feb 87) introduced David's take on *The Hulk's* civilian identity: considering grim options.

and, once they've got you pigeonholed, you're dead. People sneer whenever Harlan Ellison says he doesn't want to be tagged as an SF writer, but I'll tell you, I can really understand it. There's a desperate

need to label you, as if people are almost afraid you'll surprise them. Demands from the audience and editors put you in an identifiable place so they keep you there, nice and immobile and gathering dust. Not that it's limited to writers, of course. Fashion models want to act, actors want to direct ... and every single time, it's an uphill struggle."

### Dealing with change

While he's provided adventures that continue characters others have created, David has also had other writers take over on characters with which he's long been identified. How does he react to new approaches that may differ from what he's done?

"I don't read them, by and large, so I don't have a reaction. Am I surprised when others take a different approach from what I've done? Not especially."

"A writer would want to bring his own vision to it, so I'm not surprised or outraged. I may make fun

Left: Jean DeWolff's death in *Spectacular Spider-Man* caused a sensation. Right: David provided a view of a *Different Supergirl* in his version for issue One Million.

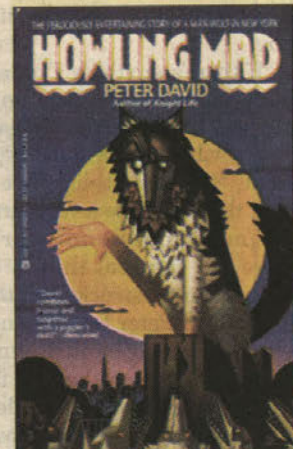
### David recommends

It's hard to imagine that a current comic-book reader has never read something by David, but — asked to suggest the "best David to start with" — he responded:

It depends on their taste.

• I could say my novel *Imzadi*, but, if the person hates *Star Trek*, why waste his time?

• Or someone could read *Atlantis Chronicles*, which remains one of my favorites to this day, but, if he hates comics, he won't like it.



• I'm most happy with *Howling Mad* and the follow-up novella in the book *Otherwhere*. Since both are now in print, you could actually find the damned books. Not that it was publicized, you understand.

• *Sachs and Violen* for Marvel was a lot of fun — or, for that matter, anything by Pérez and me, including *Incredible Hulk: Future Imperfect*.

• In terms of the stuff on tape that's visual, there are the Full Moon movies. The only one that stands repeated viewing is *Oblivion II: Backlash*. That was a lot of fun. I had a lot of fun writing *Space Cases* with Bill Mumy for Nickelodeon — but try to find it







• Zany scripting is the norm for David's work on *Soulsearchers* and *Company*.

of it but I'm not surprised. When I left *Aquaman*, I gave it six issues before the beard, the hair, and the harpoon were gone.

"If there's anything I've learned in past years, it's how relatively unimportant all this stuff is. In the film *Notting Hill*, there's a point where Julia Roberts says to Hugh Grant, 'The fame thing isn't really real.' I think that's right to a very large degree.

"Your family and your loved ones: These are the real things. That's why I was so thunderstruck with the notion that there'll be a Peter David issue of *CBG*. I'm a little horrified by it. I almost don't like the idea of writers having fame, because what a writer should be able to do is hide behind his characters and be the invisible man, as it were. Of course, this may sound contradictory coming from a guy with a weekly column."

He went on, quoting Walt Whitman's

"Song of Myself," "Do I contradict myself? Very well then I contradict myself, (I am large, I contain multitudes.)"

He paused and continued, "Though I am dieting, so I won't be as large..."

Returning to the topic, he said, "It's almost as if a writer does himself a disservice, because people should care more about the character than what the writer brings to the character. To a degree, the writer should be invisible. Whatever fame I have, as it were, merely serves a purpose: It gets as many of my projects as possible sold, so I can continue to write stories to keep my family in food, shelter, and college. So keeping my name out there is more a means to an end.

"The name should be associated only to indicate a level of quality. The idea of 'Writer' in terms of brand name I can understand. 'Writer' in terms of *personality* gives me the heebie-jeebies."

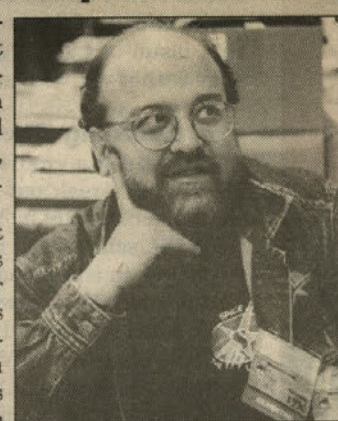
## Peter David's Five Tips for Would-Be Comics Writers

David pondered the request for five tips. Told that Neil Gaiman had, on request, come up with tips in no time flat, David replied with pretended irritation, "Yeah, well, that figures. OK, fine, here:"

1. **Read anything but comics.** Try to bring as much influence to your work from other sources as possible: integrate TV, movies, and novels. If all you do is regurgitate what's been done, there's no reason for anyone to read your work. It's the same reason artists need to draw from life — so they know how anatomy works. Otherwise, the work is increasingly derivative, like a photocopy of a photocopy of a photocopy.

2. **Don't take rejection personally.** That applies to more than just comic books. Otherwise, you're going to make yourself nuts.

3. I'm referring to the famous anecdote about how *Babylon 5*'s Joe Straczynski came into contact with Harlan Ellison. Joe wasn't getting anywhere with his writing, so eventually he called Harlan, who answered, as usual, "Yeah?" Joe said, "My name is Joe and I'm trying to get into the fiction field. And I'm having trouble getting anywhere. My stuff isn't selling, so I was wondering if you have any advice." Harlan answered (without knowing Joe or



his work), "OK, I'm going to tell you what the problem is. Your writing sucks. Don't write work that sucks. Once you stop writing work that sucks, it'll sell."

Along that line: **Don't write work that sucks.**

4. **Write for yourself first and foremost.** Understand, I don't mean *only* for yourself. After all, there are some people who literally write only for themselves. They produce stories that they stick in a desk drawer and never show to anyone. That's not what being a writer is about. A writer has to be communicating with an audience.

But first and foremost, you have to write what pleases you; you owe it to yourself. If you write something you're not happy with, it *doesn't matter* whether the audience likes it. It will gnaw at you.

5. This is the most important of all: **Never listen to advice from people telling you how to be a writer.** If you have so *little* creative vision that you listen to other people telling you what you should do, you shouldn't be writing.

There, Neil. I just undercut everyone else's advice. If you're a writer, the *last* thing you're going to do is read my advice. What the hell do I know? Go out and write something, for the love of God.

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Compiled by Brett Hudgins and Corey W. Tacker

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By Maggie Thompson

**Liberty Meadows #2** (99, Insight, black and white, \$2.95) is written and drawn by Frank Cho — with a bonus full-color Sunday strip on the back cover. By now, **CBG** readers should be thoroughly familiar with Cho and his work, what with a cover story in #1336 (a cover which has been displayed on our website ever since, despite text which has changed every week).

VICTORIOUS, SHECKY LIFTED HIS HEAD TO THE MOON AND GAVE THE PRIMEVAL VICTORY CRY OF HIS PEOPLE!



GOSH, I LOVE A GOOD LOVE STORY.



SAY THERE, RALPH, COULD YOU PASS ME A TISSUE?

**Hellboy: Box Full of Evil #1** (of 2, Aug 99, Dark Horse, \$2.95) is written and drawn by Mike Mignola — and there's a back-up, "The Killer in My Soul," introducing Lobster Johnson with story by Mignola, pencils by Matt Smith, and inks by Ryan Sook. In that box was a demon — who has provided a nasty fellow with power that bodes ill for just about everybody. In the Done in One backup, Smith and Sook provide appropriate Mignola-evoking art for over-the-top *noir* characters who would have been right at home on old *Shadow* radio shows. These are fun stories designed for folks who know what's what with dark fantasy.



So it's time to ask yourself, "Have I actually taken the initiative to buy *Liberty Meadows* from my comics shop?" If the answer is no, spring for the three bucks and order a copy. Cho is a master of more than one style (see below) and a handy man with a gag-a-day strip — not to mention his mastery of those color Sundays. By the way, he points out in his editorial material that, if you get your local newspaper to carry the Creators Syndicate strip, you'll get a daily helping free. Just a thought.

*University*<sup>2</sup> is a \$15 trade paperback reprinting the strip as it appeared in in Cho's college paper — with Frank as a duck — and it's available, too. So far, potential Cho completists can have a pretty good start, but they shouldn't wait much longer. Next thing you know, he could be off scripting a feature film based on his strip or something, and Ralph dolls will outdo Pikachu toys.



**Herobear and the Kid #1** (99, Astonish, mostly black and white, \$2.95) is written and drawn by Mike Kunkel — but Herobear as Herobear doesn't show up till the end of the first installment. Here's a tip for you: This comic book was making its way around the San Diego convention, and the buzz has already begun — in part because Kunkel

is in complete control of his characters, his panel design, his dialogue, and his story.

This is one of those comics that draw readers quickly into the story and keep them focused on it. The tones of lovely, soft pencils show clearly the character designs underlying the dynamic movements — but what the reader cares about is the narrator, Tyler. He is, years after the events shown, looking back on his life at the age of 10. That was when, following the death of his grandfather (could the old man have been Santa Claus?), Tyler inherited a broken pocket watch and a stuffed bear.

Tyler tries to fit in, tries to avoid being beaten by bullies, tries to make friends. Touches of Chuck Jones' day-dreaming "Ralph Phillips" and Bill Watterson's "Calvin" enliven an already delightful series. Get in on this *now*.

## COMIC WANT LIST

Looking for a particular Comic Book? Advertise it in CBG Want Lists. The cost is a \$1.00 flat fee plus 50¢ per book. Mail your list along with payment to: CBG Want Lists, 700 E. State Street, Iola, WI 54990.

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Retailers listed in bold sell Comics Buyer's Guide in their stores. For information on how you can sell Comics Buyer's Guide in your store contact your Comics Distributor or our Bulk Sales Department at 715-445-2214.

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## What, Where, and When From Page 35

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- Sep 26 NJ**, Wayne. Comic Book Expo, Holiday Inn. Rt. 46 Service Rd. (off of Rt. 23 S. to Rt. 46 Service Rd.), SH: 10am-4pm, T: 30-8, F: \$60, A: \$2. J. Paul, 10 Cross St., Montclair, NJ 07042. PH: 973-783-0608.
- Oct 1-3 NJ**, East Brunswick. Triple Play Comic Book, Sports Card, Memorabilia, Beanie Baby & Collectible Toy Show, Brunswick Square Mall, 755 Rt. 18, SH: mall hrs., T: 65-8, F: \$185, for 1, \$350, for 2, \$490, for 3, A: free. F & B Sport Cards, Inc., Ferdinand Parascandolo, 482 Retford Ave., SI, NY 10306. PH: 718-667-9588 or 967-9172.
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- Oct 3 NJ**, Garfield. Comic Books, Sports Card & Collectibles Show, Boys Club, 490 Midland Ave., SH: 9:30am-3:30pm, T: 70, A: \$1. Gary Sipos, 1 Garden Ct., N. Garfield, NJ 07026. PH: 973-340-2218 or 478-7662 day of show.
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- Oct 15-17 NJ**, Freehold. Triple Play Comic Book, Sports Card, Memorabilia & Collectible Toy Show, Raceway Mall, 3710 Rt. 9, SH: mall hrs., T: 100-8, F: \$190, for 1, \$360, for 2, \$500, for 3, A: free. Ferdinand Parascandolo, 482 Retford Ave., SI, NY 10306. PH: 718-667-9588 or 967-9172.
- Oct 15-16 NJ**, Pennsauken. Philly Comic Book & Non-Sports Card Show, South Jersey Expo Ctr. Rts. 73 & 130, SH: Fri. 12noon-6pm, Sat. 10am-4pm, T: 140, A: \$5, under 12 free. Frank Reighiter, 10220 Calera Rd., Phila., PA 19114. PH: 215-637-5744.
- Oct 17 NJ**, Garfield. Comic Books, Sports Card & Collectibles Show, Boys Club, 490 Midland Ave., SH: 9:30am-3:30pm, T: 70, A: \$1. Gary Sipos, 1 Garden Ct., N. Garfield, NJ 07026. PH: 973-340-2218 or 478-7662 day of show.
- Oct 17 NJ**, Bordentown. Comic Book, Toys & Sports Card Show, Armory, Rt. 206 off Exit 7 of NJ Tpke., SH: 9:30am-3:30pm, A: \$2. EMCEE Conventions, PO Box 151, Hightstown, NJ 08520. PH: 609-448-7585.

## NEW YORK

- Sep 25-26 NY**, Shirley. Comic Book, Card, Toy & Action Figure Beanie Show, 20 Floyd Rd., SH: 10am-4pm, F: \$20, for 1 day, \$30, for 2 days, A: free. Joe Fabianski, PH: 516-276-1871 or 281-9672 day of show.
- Sep 25 NY**, New York City. Comic Book, Sports Card & Memorabilia Show, St. Illuminators Cathedral, 221 E. 27th St. (bet. 2nd & 3rd Ave.), SH: 10am-4pm, T: 25-8, F: \$40, A: \$1. Edmond Elmokian, 18 Oakland Ave., West Hempstead, NY 11552. PH: 516-564-9319.
- Sep 25-26 NY**, Yonkers. Comic Book & Sports Card Show, Mall at Cross County, 750 Central Ave., SH: 10am-6pm, T: 45-8, F: \$125, A: free. Steve Tepper, 1824 Merrick Rd., Merrick, NY 11566. PH: 718-894-5310 or 716-379-8300.
- Sep 26 NY**, Buffalo. Queen City Comic Con '99, Marriott Hotel, Exit 50 off Rt. 90 to Rt. 290 Exit 5B, 1340 Millersport Hwy., Amherst, SH: 10am-5pm, T: 100-8, F: \$95, A: 4.50, 4 & under free. Chautauqua Comics, PH: 716-484-9631.
- Oct 2-3 NY**, Shirley. Comic Book, Card, Toy & Action Figure Beanie Show, 20 Floyd Rd., SH: 10am-4pm, F: \$20, for 1 day, \$30, for 2 days, A: free. Joe Fabianski, PH: 516-276-1871 or 281-9672 day of show.
- Oct 2 NY**, Sayville-LI. Comic Book, Action Figures & Non-Sports Show, Attias Mart Indoor Flea Market, 5750 Sunrise Hwy. & Broadway, SH: 10am-4pm, T: 30, A: free. Paul, PH: 516-289-7398.
- Oct 3 NY**, Massapequa-LI. Wizards Extravaganza, Elks Lodge, Veterans Blvd., behind Massapequa Railroad Station, T: 40. Wizard Collectibles, Valerie Becker, PH: 516-731-2509.
- Oct 8 NY**, Brooklyn. Fri. Comic Book, Baseball Cards, Beanie Babies, Toys & Collectibles Show, St. Dominics Church, 20th Ave. at Bayridge Pky. (same as 75th St.), SH: 6pm-10pm, T: 50-9, F: \$40, for 1, \$75, for 2, A: free. Sunrise Prods., Scotty O'Donnell, PO Box 340625 Ryder Stn., Brooklyn, NY 11234. PH: 718-251-2075 or 241-6477.
- Oct 9-10 NY**, Shirley. Comic Book, Card, Toy & Action Figure Beanie Show, 20 Floyd Rd., SH: 10am-4pm, F: \$20, for 1 day, \$30, for 2 days, A: free. Joe Fabianski, PH: 516-276-1871 or 281-9672 day of show.
- Oct 10 NY**, Brooklyn. Comic Book, Sports Card & Beanie Babies Show, Golden Gate Inn, Knapp St. & Shore Pky., SH: 9am-4pm, T: 35-8, F: \$45, A: free. Mark Dillon, PH: 718-266-1625.
- Oct 16-17 NY**, Shirley. Comic Book, Card, Toy & Action Figure Beanie Show, 20 Floyd Rd., SH: 10am-4pm, F: \$20, for 1 day, \$30, for 2 days, A: free. Joe Fabianski, PH: 516-276-1871 or 281-9672 day of show.
- Oct 16 NY**, Sayville-LI. Comic Book, Action Figures & Non-Sports Show, Attias Mart Indoor Flea Market, 5750 Sunrise Hwy. & Broadway, SH: 10am-4pm, T: 30, A: free. Paul, PH: 516-289-7398.
- Oct 16-17 NY**, Yonkers. Comic Book & Sports Card Show, Mall at Cross

- County, 750 Central Ave., SH: 10am-6pm, T: 45-8, F: \$125, A: free. Steve Tepper, 1824 Merrick Rd., Merrick, NY 11566. PH: 718-894-5310 or 716-379-8300.
- Oct 17 NY**, Ozone Park. Comic Book, Sports Card, Coin & Beanie Baby Show & AUCTION, Jewish Ctr. 107-01 Crossbay Blvd., SH: 10am-4pm, T: 36, F: \$37.50 for 1, \$65, for 2, A: \$1. Joseph Carvana, 114-32 150 Ave., S. Ozone Park, NY 11420. PH: 718-845-7240 or 848-1795.
- Oct 17 NY**, Brooklyn. Sun. Comic Book, Baseball Cards, Beanie Babies, Toys & Collectibles Show, Temple Hillel of Flatlands, 2164 Ralph Ave. (at Ave L), SH: 10am-5pm, T: 50-8, F: \$40, for 1, \$75, for 2, A: free. Sunrise Prods., Scotty O'Donnell, PO Box 340625 Ryder Stn., Brooklyn, NY 11234. PH: 718-251-2075 or 241-6477.
- Oct 22 NY**, Brooklyn. Fri. Comic Book, Baseball Cards, Beanie Babies, Toys & Collectibles Show, St. Dominics Church, 20th Ave. at Bayridge Pky. (same as 75th St.), SH: 6pm-10pm, T: 50-9, F: \$40, for 1, \$75, for 2, A: free. Sunrise Prods., Scotty O'Donnell, PO Box 340625 Ryder Stn., Brooklyn, NY 11234. PH: 718-251-2075 or 241-6477.
- OHIO**
- Sep 26 OH**, Cleveland. Comic Con, Knights Party Center, K of C Hall, Wickliffe, 29101 Euclid Ave. (.5 mi. E. of I-90, Exit 186), SH: 10am-4pm, T: 30-8, F: \$50, A: \$2, 6 & under free. Jeff Harper, 5220 Loma Linda NE, Canton, OH 44714. PH: 330-499-6056.
- Oct 2-3 OH**, Columbus. British Papermill Monster Con, Sci-Fi & Toys Show, Brice Outlet Mall, 5891 Scarborough Blvd. SH: Sat. 10am-9pm, Sun. 12noon-5pm, T: 50-6, F: \$50, A: free. Richard, Tony, 5733 Brice Outlet Mall, Columbus, OH 43232. PH: 614-577-0220.
- Oct 17 OH**, Canton. Comic Con, Sheraton Inn (Belden Village), I-77, Exit 109, SH: 10am-4pm, T: 28-8, F: \$50, A: \$2, 6 & under free. Jeff Harper, 5220 Loma Linda NE, Canton, OH 44714. PH: 330-499-6056.
- OREGON**
- Oct 3 OR**, Portland. Comic Book Show #53, Exhibit Hall of Memorial Coliseum, In Rose Quarter Complex, Broadway at Interstate Ave., SH: 10am-5pm, T: 190, F: \$90, A: \$5, ages 8 & older. Second Genesis, Ltd., 5532 SE Center St., Portland, OR 97206. PH: 503-788-1031.
- PENNSYLVANIA**
- Sep 24-26 PA**, Fort Washington. 68th Philadelphia Comic Book, Sports Card & Sports Memorabilia Show, Expo Center, 1100 Virginia Dr. (PA Tpke. Exit 26), SH: Fri. 5pm-9pm, Sat. 9am-5pm, Sun. 9am-4pm, EPSCC, Inc., Bob Schmierer, PO Box 3037, Maple Glen, PA 19002. PH: 215-643-0910 or FAX: 215-643-2697.
- Oct 22-24 PA**, Stroudsburg. Comic Book, Toys & Sport Collectibles Show, Stroud Mall, Rt. 611, T: 6' & 8', F: \$80-\$100, Two Brothers Collectibles, PH: 570-603-1208.

## TEXAS

- Sep 25-26 TX**, Houston. Comic Books, Sports Card & Memorabilia Show, Holiday Inn, 7787 Katy Fwy., I-10 W. at Antoine Exit, SH:

- 10am-4pm, T: 50, A: \$3, 12 & under free. Nostalgia Promotions, Andy Mingle, PH: 281-748-5154.
- Sep 25-26 TX**, Port Arthur. Comic Book, Beanie & Sports Card Show, Central Mall, Hwy. 365 at Hwy. 69, SH: Sat. 10am-9pm, Sun. 12noon-5pm, T: 35-6, F: \$75, for 2, A: free. David Widener, 14930 Walters Rd., Houston, TX 77068. PH: 281-586-9104 or 713-464-0308.
- Oct 16-17 TX**, Austin. Fat Cat Productions Comic Book & Toy Collectors Super Show, Palmer Auditorium, Lower Level, S. 1st & Riverside, SH: Sat. 10am-5pm, Sun. 10am-4pm, T: 200, A: \$6, for both days, children free. Roger Quijano, PH: 281-293-8663 or 738-8620.
- VIRGINIA**
- Sep 25-26 VA**, Richmond. Comic Books, Sports Card, NASCAR & Collectible Toys Show, Show Place Annex, 3002 Mechanicsville Tpke., T: 100-8, F: \$110, A: \$2, under 9 free. D&S Collectibles, Don or Sheila Hall, 1220 Myrtle Ave., Chesapeake, VA 23325. PH: 757-361-9480 or 494-5739.
- Oct 9-10 VA**, Virginia Beach. Antique & Collectible Toy Show, Pavilion, SH: Sat. 10am-4pm, Sun. 11am-3pm, T: 125, A: \$4, \$1, ages 6-12. Southeastern Collectible Expo, 1819 Peeler Rd., Vale, NC 28168. PH: 704-276-1670.
- Oct 10 VA**, Tysons Corner-McLean. Monthly Comic Book, Magic, Toy & Trading Card Show, Tysons Corner Westpark Hotel, 8401 Westpark Dr., take Exit 10 (Rt. 7 W.) off I-495 (Washington, DC area), SH: 10am-4pm, T: 90-6, F: \$65, for 1st, \$60, for 2nd, \$55, ea. add'l, A: \$2, under 5 free. Capital Associates, Inc., Jeffrey Rocen, 7952 Arden Ct., Vienna, VA 22027. PH: 703-912-1993.
- Oct 16-17 VA**, Virginia Beach. Collectors Mart, Pembroke Mall, Intersection of Independence & VA Beach Blvds., SH: Sat. 10am-9pm, Sun. 12:30pm-5:30pm, T: 85-8, F: \$120-\$140, A: free. Larry Webster, 4406 Holland Rd., VA Beach, VA 23452. PH: 757-486-0215.
- Oct 17 VA**, Richmond. Fall Extravaganza, Holiday Inn, Bells Rd., Exit 69 off of I-95, SH: 10am-4pm, T: 30-6, F: \$45, A: \$2. Chesterfield Comic Collectors, Guy Rose, 6413 Old Bern Rd., Chesterfield, VA 23834. PH: 804-796-4903 or 274-7388.

## WEST VIRGINIA

- Oct 1-3 WV**, Morgantown. Celebrity Comic Book, Sports Card & Racing Collectibles Show, Mall, Exit 152 off I-79, SH: Fri. & Sat. 10am-9pm, Sun. 12noon-6pm, T: 40-8, F: \$90, for 1, \$170, for 2, A: free. Badgley Promotions, PO Box 3528, Parkersburg, WV 26103. PH: 304-485-8345.
- Oct 10 WV**, Charleston. Comic Con, South Charleston Community Ctr. 601 Jefferson Rd. (I-64, Exit 54), SH: 10am-4pm, T: 28-6, F: \$45, A: \$2, 6 & under free. Jeff Harper, 5220 Loma Linda NE, Canton, OH 44714. PH: 330-499-6056.

## CANADA

- Oct 2-3 BC**, Vancouver. Pacific Comicon & Anime Festival, Century Plaza Hotel, 1015 Burrard St., SH: 11am-5pm, T: 50, F: \$150, A: \$7. Pacific Promotions, PH: 604-872-2044 pacific time.



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Famous Funnies 102 g. Hitler, Mussolini.

Hirohito cover

104 g

124 g

217 g. water stain bottom edge

Love Experiences 3 g. painted cover

Mr. Risk 2 vg but cto. New 31 title Green

Poplar 10 vg but cto. New 31 title Green

Story and cover; last Owl

Wonder Comics 8 f. spine roll; last Spenco 20

Ten Kitter 2 covers. 37. 5 covers

Strait Arrow 12 vg

Black Cat 12 vg but 1/2 cover

55 vg but 1/2 cover

Average 9 (W) g but mag upper right hand

Corner

Ar Boy vol 3 no 1 coverless

Vol 7 no 1 coverless

Jolly Jingles 16 g; Super Duck app

Henry 12 f

Fox and Crow 37 g but 1/2 cover

Flippy and Flop g

Feix the Cat 37 f; missing large piece above

Logo; 100-pg Special. Xmas cover.

Only 1 Sunday reprint. Baret

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The Hand of Fu Manchu (A. L. Hart, Dec 1920)

3" pg) no dust/jacket \$6

Brenda Starr Girl Reporter (Whitman #981, © 1943) orig drawing made especially for this edition by Dale Messick. Fair wear at spine, f/c almost loose \$3

JUDGE Magazine, lot of 2. Nov

14, 1931. Cartoons by Bill Holman

Jefferson Macomber, etc. Pete the

Tramp strip by C. D. Russell. Fil

ad by Dr Seuss, July 23, 1927

f/c & c/c, cartoons by RBF Fuller

from 1st of 2, as is. Fair wear

The Best of Ernie Bushmiller's

NANCY, written & edited by B.

Walker (Comicon, 1988, 1" ed)

Trade paperback, 240 pgs, \$10.00

cover price. As new \$7

Pogo by Walt Kelly (Simon &

Schuster, 1951) VG-FN \$5

San Jose of the Desert, by

Stan Lee (Simon & Schuster,

1975) Trade pbs., as new \$10

Esquire Cartoon Album - 25"

Anniversary Volume, new 150

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Denise the Menace vs Everybody

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## Sketchbook Antics

Jim Engel is a funny guy. He draws funny. Mostly, he draws funny animals, but he draws funny people, too.

And, like a lot of genuinely dedicated cartoonists, he draws often. He keeps a sketchbook going all year long. Periodically, he makes copies of his sketchbook and gives them to friends and admirers. Now you can have one of these minor masterpieces, too.

Just send Jim a check for \$20, and he'll send you your own 100-page copy of his latest sketchbook, bound and gagged like a regular comic book. As a bonus,



Jim will draw a special title page just for you — a piece of original art of your very own.

This is a bargain. Jim produced bargains like this at comicons in Chicago for years. You could drop by his table in Artists' Alley and purchase, for a mere pittance, a piece of original Jim Engel comic art. These were treasures. I loved them. I still have one of his weird birds perched on my bookshelf. (I think it's a toucan.)

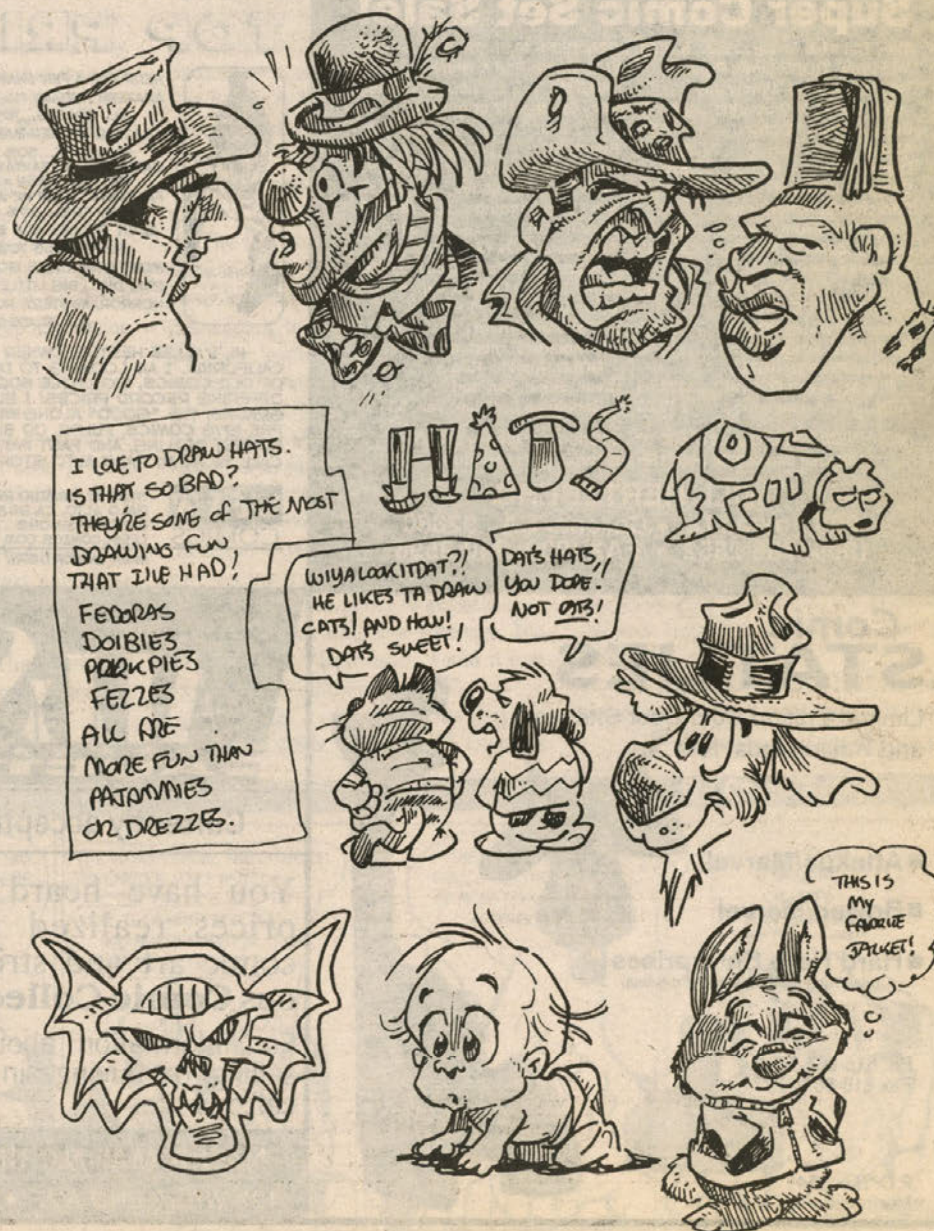
And then there's that caricature of W.C. Fields he gave me. W.C. is attired in top hat and vest and holds a tiny glass in one hand. (W.C. was a celebrated tippler, you may recall.) I treasure the picture for the cartooning and the graphic technique, the textural finesse withal. But I also like the inscription: "A W.C. for an R.C. — Seems fair to me, but then, I'm not a drinking man."

Pure nonsense of the most sensible sort.

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**BABY NEEDS** room! Money is good, too! 50 comics, \$16; 100 \$27; 200 \$49; postpaid. Insurance 85¢. Dave Kell, 814 Clark, Canton, MO 63435-1222. [dakell@hotmail.com](mailto:dakell@hotmail.com)

**LEGION/SH 1-46**, Men/War 1-26, Metal Men 9-54, Metamorpho 12-14, Mister Miracle 11-25, G-Men, 30-50% off guide. SASE assures reply. Wally, Box 76, Waynesburg, OH 44688.

**SUPERBOY VOL. 3**, 0, 6-18, Steel 0, 1, 4-13, 15-19, Annual 1, \$15 plus shipping. Charles Aud, 6247 Hwy 142, Philpot, KY 42366.

**SETS BABYLON 5** 1-11, NM, \$150. Animani Man 1-87, FN/ NM, \$70. Doom Patrol 1-87, NM, \$75. Flash 2nd Ser. 1-11, \$18. Caputo, 62-10 80th St., Middle Village, NY 11379. 718-457-9203.

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**BABYLON 5**, 3-11, \$46. Nightwing 1-5, \$27.50. Starman 0-4, \$16.75. Many others, plus S&H. Write to reserve. Don Hicks, 55 Yeatts Ct., Martinsville, VA 24112.

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**ATOM: 29-38**, Atom and Hawkman: 39-45. All VG or better. \$110 postpaid. Most are better. James 770-428-8288.

**THE FLASH** 151, 162, 171, in Good. Yours for only \$20. Markgraf, 1863 N. Miller, Santa Maria, CA 93454. 805-925-7193.

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## 4131 DC, WANTED

**BATMAN, SUPERMAN**, #71-140 VG or better. Send me your lists. John Hollop, 137 Lancaster, Albany, NY 12210. E-mail: [holub30@aol.com](mailto:holub30@aol.com)

**DETECTIVE** 327 VF, \$75; 363 VF+, \$30; 299 VF, \$55; Batman 138, FN+, \$60; 136, FN+, \$70; 154 VF-, \$55. Fred 201-864-2252.

**A DATE** With Judy #3 and #74 in VG or better to complete collection. David King, 16012 Meridian Ave. N., Shoreline, WA 98133. [cdjking@aol.com](mailto:cdjking@aol.com).

**OMAC #5** wanted. Call Paul at 814-456-2336 or 2111 Cranberry, Erie, PA 16502.

**SUPERMAN #400** and 423. Action comics #251 and 583. I want 'em! Send prices to: Rudy Rankins, 5706 Broadway-6, Pearland, TX 77581. 281-997-7506.

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**DISNEY, LANTZ, WB**, mixed FC, 1953-55. Most '54s, trade; want Tarzan, Korak, Turok, Star Spangled W.S. (Dinos). Send LSASE, Edward Conklin, POB 203, Manchester, NH 03105-0203.

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## 4160 EC, FOR SALE

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**WHIZ COMIC** No.61 Fair to Good condition, Capt. Marvel No.119, same condition, \$41 postage paid. Frank Della Vecchio, 125 Northfield St., Bridgeport, CT 06606. 203-374-3920.

## 4180 FOREIGN, FOR SALE

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**FRENCH COMICS** From 60s, 70s, 80s. Pilote Tin-Tin, Metal, Hurlant, others. Also hard backed books. Manny Sternschein, 711 Shore Rd., Long Beach, NY 11561. 516-432-3442.

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**ITALIAN BONELLI** Comics: Martin Mystere, Legs, etc. Back issues and source for new issues wanted. Andrew Pepoy, 1555 Sherman Ave., PMB156, Evanston, IL 60201. [simonajax@aol.com](mailto:simonajax@aol.com)

## 4190 HARVEY, FOR SALE

**FRED RHOD'S** Personal Sad Sack collection for sale! Wish to sell as lot. Send SASE to: Sad Sack, 3267 North Little Horse, Tucson, AZ 85712-1140.

**RICHIE RICH** Bank Book 4, VG- \$4.75; Richie Rich 79, G ("5" on cover), \$3; Richie Rich Success 9, G/G+, \$5. Sad Sack Laugh Special 20, VG+ (slight dampness warp), \$7; P&H \$4. 413-549-0852. Jack.

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**WHAT IF?** (First series) #26 (Captain America had been elected president?) NM, \$1.50. Add \$1.50 postage. Joseph Pormigiano, 74-56 260th St., Glen Oaks, NY 11004-1123.

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**NEW MUTANTS** 1-10 \$17, 1-15 \$23, Elekta 1-14 \$10, Dr. Who 1-4 \$8, Books sold Mint, postage \$3.50. 606-283-2356. Jack, 9 Lakeshore, Florence, KY 41042-9790.

**TRADING UNCANNY** X-Men 281-291 + Heroes Re-born 1/2 for Golden Age Green Lantern Archives Vol.1. Mark Klein, 147-09 78th Rd., Flushing, NY 11367.

**AMAZING SPIDER-MAN** 83, 86, 89, VG, \$5 ea. 165, 167, 168, FN-VF, \$3 ea. Postage \$3.50. Brian Kuzner, 1806 W. 4th St., Dunellen, NJ 08812. bkooz@aol.com.

**AVENGERS** #6, 9, 14 and 16, Average Good condition, \$25 ppd. for all. Richard Bailey, 19037 Shumake Dr., Raymondville, MO 65555. Phone 573-674-3962.

**AMAZING SPIDER-MAN** 223, 229, 231-233, 235, 248, 254, 318-319, 323, 325 \$2.40 each, VF-Ms; \$2 postage; free list. Kent Kuykendall, 3997 Westover, Danville, VA 24541.

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**THE BROCCOLI** Agenda is a 96-page graphic novel by David Yurkovich and Sleeping Giant Comics. Preview on-line at: http://www.seanmckeever.com/sgc On sale November 1999.

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**KID COLT** 57, 60, 66, 76, 79, 83; Lash Larue 18, 19, 24, 25, 28, 36, 39, 41, 47. John, 2417 Edgewood, Enid, OK 73701.

**SMILEY BURNETTE**, Bob Steele, Whip Wilson, Roy Rogers, Gene Autry, Andy Devine, Gabby Hayes, Tex Ritter, others. William Giles, Box 271, Keithville, LA 71047. 318-925-6654.

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**NICKEL** 2, 5, 6, 7. Gene Autrey (Fawcett) 2, 8, 10, 11. Green Hornet 4, 7, 9, 14. VG/ better. Mark Sossong 520-977-3303.

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**WANTED:** "V" TV series, Battle Star Galactica PB books; will trade for Star Trek or buy! Exc. cond., send list/ wants. Tom DeStefano, 7629 W. Norridge St., Harwood Heights, IL 60706.

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**CARTER BROWN!** Mike Shayne! Milo March! Any wanted with McGinnis covers, 1960s and 1970s in decent condition. Brian Postman, 238 E. 24th St., #2A, NYC, NY 10010.

**WANTED: MARVEL** and DC novels, late 70s early 80s, Good condition, cheap! Sets/ pieces. free1969@aol.com or R. Sayre, PO Box 6835, Seffner, FL 33583.

## 4440 PULPS, FOR SALE

**PULP MAGAZINE** Collection. 1200 individually priced and graded with color cover scans of each magazine on CD Rom. \$8 postpaid. SF Connection, Box 421013, Indianapolis, IN 46242.

**DIME NOVELS** and nickel weeklies for sale, 1880-1920. Free 8-page list. O'Gara, Box 36172, Des Moines, IA 50315.

**HIGH GRADE** pulps The Shadow; Oct. 15, 1941, Shadow cover, \$150. Planet Stories #1, the best Sci-Fi pulp, \$175. 614-267-4560 5-9pm Est. or ctick@aol.com

## 4441 PULPS, WANTED

**BUYING DETECTIVE**, Mystery, Science Fiction, Fantasy, Horro, Hero and similar genre magazines before 1960. Also Science Fiction paperbacks- all years. Bowman, Box 421013, Indianapolis, IN 46242. 1-317-848-9507.

**WEIRD TALES** with Margret Brundage nude covers. VG or better with nice paper. David King, 16012 Meridian Ave. N, Shoreline, WA 98133. cdjking@aol.com

**BUYING PULPS!** All kinds. Argosy, Adventure, Weird Tales, Shadow, Doc Savage & Pulp illustration art. Send me your lists. James Doyiakos, 2221 W. Lawrence, Chicago, IL 60625-1903.

**PHILIP K.** Dick stories, interviews, fanzines in such mags as If, Galaxy, Amazing, Fantasy Fiction, etc. Don Walsh, 323 Buchanan St., Alexandria, VA 22314-2105. 703-548-5742.

COMICS BUYER'S GUIDE

## FREE CLASSIFIED WORD ADS

For Comics Buyer's Guide Subscribers!!!

Classifieds are a great place to advertise if you want to buy or sell comics, and now CBG subscribers can place classified word ads for **FREE!**

This offer is limited to CBG subscribers only. You can place one **FREE CLASSIFIED** ad in every weekly issue of **COMICS BUYER'S GUIDE** until this offer expires. These ads must be 25 words or less and fall under the available classifications listed below. Free classified ads must be submitted on the original free ad form you will find every week in **COMICS BUYER'S GUIDE**. Send in one ad every week, but send no money, these ads are absolutely **FREE!**

## Classifications Available For Free Ads

4050 Small Press, For Sale  
4051 Small Press, Wanted  
4100 Archie, For Sale  
4101 Archie, Wanted  
4110 Black & White, For Sale  
4111 Black & White, Wanted  
4120 Classic, For Sale  
4121 Classic, Wanted  
4122 Comic Collections, For Sale  
4123 Comic Collections, Wanted  
4128 Dark Horse Wanted, For Sale  
4130 DC, For Sale  
4131 DC, Wanted  
4140 Dell/Gold Key/Whitman, For Sale  
4141 Dell/Gold Key/Whitman, Wanted  
4150 Disney, For Sale  
4151 Disney, Wanted  
4160 EC, For Sale  
4161 EC, Wanted  
4170 Fawcett, For Sale  
4171 Fawcett, Wanted  
4180 Foreign, For Sale  
4181 Foreign, Wanted  
4190 Harvey, For Sale  
4191 Harvey, Wanted  
4200 Humor/Funny Animals, For Sale  
4201 Humor/Funny Animals, Wanted

4204 Image, Wanted/For Sale  
4207 Malibu, Wanted/For Sale  
4210 Marvel/Timely, For Sale  
4211 Marvel/Timely, Wanted  
4220 Science Fiction/Horror, For Sale  
4221 Science Fiction/Horror, Wanted  
4240 Underground, For Sale  
4241 Underground, Wanted  
4250 Independents, For Sale  
4251 Independents, Wanted  
4255 Valiant/Voyager, Wanted/For Sale  
4260 Westerns, For Sale  
4261 Westerns, Wanted  
4300 Golden Age, For Sale  
4301 Golden Age, Wanted  
4310 Silver Age, For Sale  
4311 Silver Age, Wanted  
4320 General Comics, For Sale  
4321 General Comics, Wanted  
4400 Original Art, For Sale  
4401 Original Art, Wanted  
4410 Big Little Books, For Sale  
4411 Big Little Books, Wanted  
4420 Books - General, For Sale  
4421 Books - General, Wanted  
4430 Paperbacks, For Sale  
4431 Paperbacks, Wanted

4440 Pulp, For Sale  
4441 Pulp, Wanted  
4450 Magazines, For Sale  
4451 Magazines, Wanted  
4452 Science Fiction, For Sale  
4453 Science Fiction, Wanted  
4600 Reprints, For Sale  
4601 Reprints, Wanted  
4605 Phone Cards, For Sale  
4606 Phone Cards, Wanted  
4610 Portfolios/Posters, For Sale  
4611 Portfolios/Posters, Wanted  
4630 Trading Cards, For Sale  
4631 Trading Cards, Wanted  
4650 Oldtime Radio, For Sale  
4651 Oldtime Radio, Wanted  
4660 Miscellaneous, For Sale  
4661 Miscellaneous, Wanted  
4700 Novelties/Toys/Games, For Sale  
4701 Novelties/Toys/Games, Wanted  
4720 Video Games, For Sale  
4721 Video Games, Wanted  
4800 Fanzines, For Sale  
4801 Fanzines, Wanted  
4900 Newspaper Strips, For Sale  
4901 Newspaper Strips, Wanted

## REQUIREMENTS FOR FREE CLASSIFIED ADS

- Free classified offer is available to **COMICS BUYER'S GUIDE** subscribers only.
- One free classified ad per subscriber per week.
- Free classified ads must be submitted on this original form. There will be a new form in each issue. **NO PHOTOCOPIES WILL BE ACCEPTED.**
- Free classified ads must list only specific comics and related items you wish to buy, sell or trade. See the available classifications listed on this page.

- Sorry... we cannot accept ads for price list or want list solicitations.

- Free classified word ads must be 25 words or less including any name, address & telephone number. Those ads running over the 25 word limit are subject to editing and/or rejection.

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**NEW** At your request, we are now offering you the option of having your ad run for 3 additional weeks (total 4x's) for only \$5.00. SAVES: Postage and you will no longer need to send a coupon each week.

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## Advertising deadline is:

Tues. Oct. 5, 1999 for the Oct. 29, 1999 issue.

COMICS BUYER'S GUIDE

Mail to:  
**COMICS BUYER'S GUIDE**  
Dept. CX, 700 E. State Street  
Iola, WI 54990-0001



## 4450

## MAGAZINES, FOR SALE

**MONSTERS AND** movies- Monsterland, Shriek, Scarlet Street, Video Watchdog, Steranko paper Mediascene, early starlogs, more. SASE, Cliff Gemmell, POB 740982, Arvada, CO 80006. 303-424-8762. seagame@mstg.net

**BEYOND VALLEY** Of Dolls (Playboy): Film pictorial (7/70) \$8; Cynthia Myers (12/68) \$15; Dolly Read (5/66) \$8. (Age 18+): Polwort, POB 5152, St. Louis, MO 63139.

**TOPPS MAN** From UNCLE Magazine #2, Winter 1965, G, \$35. Jeff Gelb, R&R, 10100 Santa Monica Blvd., 5th Floor, Los Angeles, CA 90067.

**NEMO: THE** Classic Comics Library #5, 6, \$5 each. Twilight Zone #1 NM (King!), \$12. Thomas Hof, PO Box 2935, St. Louis, MO 63130. 314-576-6602.

**ADAM "BATMAN"** West TV Guide cover, complete issue with label, \$20 postpaid. Gordon Sclar, 5010 Lakeview Drive, Fayetteville, NY 13066. 315-637-8549.

**VAMPIRELLA** 1 thru 15, 25, 26, average shape NM! Beautiful! \$700. (less than half guide!) 414-744-4912. Greg Krolkowski, 406 W. Bottsford Ave., Milwaukee, WI 53207.

**FANGORIA #1-4**, 7-16, NM, \$75 postpaid! Fantastic Films #1-25, NM, 26 VF, \$50 postpaid! Brian Evans, 1237 2145 Drive, Eckert, CO 81418

**SF MAGAZINES:** Starlog, Analog, Asimov, Omni, F&SF, Comics Interview, Bradley's Fantasy. Highlander poster. Send long SASE to Magazines, PO Box 5121, Manchester, NH 03108 or hasshin@tiac.net

**200 MAGS.** for \$400, including Vampirella, Creepy, Eerie, Psycho, Nightmare, Savage Sword, Conan, Heavy Metal, many more titles. For specifics: Stacy after 8 PM EST. 718-984-4847.

**CLUB; PENTHOUSE,** Viva, Playboy, Playgirl, Eros, Chic, Preview, People, Mad, Entertainment Weekly, Movieline, Circus, Goldmine, High Fidelity, Stereo Review, (99¢ LSASE)! Frick, Box 113, Jonesboro, IL 62952.

**1976 HOUSE** of Hammer single issues available. 1958 World Famous Creatures #1 (G/VG) \$50, #2 VG \$85. 1982 FM Game Book One Shot. VF/NM. 618-398-2673.

**HOOTENANNY V.1** #1, 12/63, Peter, Paul and Mary cover, FN, \$12.50 ppd. Charles Ewy, 918 Coteswood Circle, Cockeysville, MD 21030. 410-667-6747.

**COMIC BOOK** Marketplace 37-39 VF \$7, 42, 49 F \$4, 41, 44-49 VF \$5, 51-58 VF \$4, John, 212-795-3090.

**EAQUIRE MAG** Bnd vol #56 July/Dec 1961 \$35. pp. "Oui" mag 6 issues \$11 pp. Dean, 8010 Esperanza Bay, Boynton Beach, FL 33436 copy/ information from: Mr. Gary Theodore, PO Box 3025, Long Branch, NJ 07740. http://www.israelstamps.com

**LOCO, SCREAM** Queens, Frenzy, Oriental Cinema, Photo Fiends, Zany. Great selection! LSASE for new catalog. Biff Smith, Dept. Related, 1344 West Flower, Phoenix, AZ 85013.

## 4451

## MAGAZINES, WANTED

**DESPERATELY NEED** back issues of "Bikini" magazine. Need two each of April, May, and June issues. Contact Jerry Skaggs, 103 Southside Ave., Campbellsville, KY 42718.

**HARSH MISTRESS** Science Fiction Magazine #1, Mike Shayne Mystery Magazine, February 1968. Name your price. Bill Finocchiaro, 611 Kimball Ave., Fulton, NY 13069. 315-593-3454.

**GIRLIE MAGS.** wanted from the 1950s to early 1980s. All titles, Fling, Adam, Gent, Nudist, etc. Bill Megyery, 1733A North Larrabee, Chicago, IL 60614.

**FAMOUS MONSTERS** #25, #44, #46, #48, #56, #82, #91, #103, #108, #110-112, #116, #120. Yearbooks 1971, 1972. Monster World #3, 4. Buy/ trade. 207-362-6449.

**VANITY FAIR** February 1999. Star Wars issue. Paying \$8 for magazine plus \$2 postage. Donald Whyte, 46 Greenwood Place, Buffalo, NY 14213-1424. 716-882-2875.

**NATURALIST (NUDIST)** material wanted. Buying non-airbrushed mags, books, etc.... Send lists with issue numbers, year and conditions. S Dowdy, 5120 North Spring, Roanoke, VA 24019.

**CHIC MAGAZINE** September and November 1978. Bryan Edwards, 2106 Old Cherry Point Rd, New Bern, NC 28560. Need these to complete my collection.

## 4452

## SCIENCE FICTION, FOR SALE

**STEPH GLADDEN** in DIGNIFYING SCIENCE! New from G.T. Labs in September's PREVIEWS. Visit <http://www.gt-labs.com> for more information on our Eisner nominated and Xeric winning books.

**CLIVE BARKER** signed books, others by S.F. Mystery and Horror authors. Send SASE for list. It's worth it! Dave Leclair, 3 Arlington, Holyoke, MA 01040.

## 4453

## SCIENCE FICTION, WANTED

**READABLE COPY** February 1999 issue Fantasy and Science Fiction must have Peter David's story Archtype that David said would be the last Super Man story if it was published in a comic. Zerox, fax, typed or any form readable ok. 916-444-9231. Glenn Hakanson, 2830 I #E, Sacramento, CA 95816.

## 4600

## REPRINTS, FOR SALE

**KING FEATURES** favorites Flash Gordon, Mandrake, Phantom, Prince Valiant, Tarzan comics, books, PBs, reprints. SASE for list. Cliff Gemmell, POB 740982, Arvada, CO 80006. seagame@mstg.net

**PHANTOM (AUSTRALIA):** 40 issues between 97-520 reprinting 30s-60s, B&W, Good to Mint. All 40 for \$400. Steve Kolanjian, 2068 E. 8th, Brooklyn, NY 11223-4129. 718-376-1245.

## 4601

## REPRINTS, WANTED

**L'IL ABNER** #13 & 26 SC. Rick O'Shay, #2&3 SC catalog of comics available. A. Watson, 3030 Buchberger, Wisconsin Rapids, WI 54494.

**WILL TRADE** Flash Archives #1 in N-Mint for Marvel Masterworks #10 in VG or better. Art Hullinger, Box 108 RR#6, Decatur, IL 62521-8826.

## 4610

## PORTFOLIOS/POSTERS FOR SALE

**DOONESBURY POSTER** for sale. 24x36 signed by Garry Trudeau. Robert Farney, PO Box 341071, Milwaukee, WI 53234. 414-546-4627. rfarney@exepc.com

## 4630

## TRADING CARDS FOR SALE

**SHI, \$28;** Silver Surfer, \$35; Lisner's Dawn 1, \$20; TV movie sets, \$6.50; all ppd. CM Taylor, 67-08 Parsons Blvd. 6B, Flushing, NY 11365.

**ART OF** Heavy Metal ppd: Sets \$10; Chromium sets, \$45; Black Magic Subsets, \$45; Medallion card, \$25. Fred Kotsabogan, PO Box 5156, LIC, NY 11105-5156.

**CARD SETS** \$5 and up; also display boxes, wax wrappers, promos, etc. SASE for list. Lanny Burton, 439 Bedford Ave., Xenia, OH 45385.

**THREE STOOGES** Color gum cards. Fleer 1959 85 different. All VG, \$500. Jim Burke, 732-462-7109.

**SETS \$15** ea. Dawn: another card set, DC Outburst, Superman - Man of Steel: Collectors or Premium. Robert Sands, 65 Fox Chapel Dr., Orchard Park, NY 14127.

**HUNDREDS OF** Inserts \$3 and under. For list write: Raymond Jordan, PO Box 59816, Potomac, MD 20859-9816. E-mail: apricot9@aol. Trading Star Wars Finest refractors.

**VISIT** <http://www.amazingco.com>, for accurately graded and reasonably priced cards along with many other fine collectibles.

**CROW CITY** of Angels Box, \$15 ppd. Rowena Fantasy Box, \$15 ppd. Send to: Steve Tafuni, POB 43, Valrico, FL 33594. e-mail: sstcmx@aol.com.

**WACKY PACKAGES** 1979 uncut full sheet. Contains two complete sets. \$55 postpaid. Makes beautiful display. Jim Crane, 15 Clemson Ct., Newark, DE 19711. 302-738-6031.

**3D BASEBALL** Cards 1989 Sportflics unopened box. \$19.95. 1989 or 1988 Topps sets, \$19.95 each. Eagle Collectibles, 3338 Appel Rd., Bethel Park, PA 15102. 412-831-3989.

**POKEMON CARDS.** Theme Deck ZAP, Overgrowth, Brushfire, Blackout, \$14 each. Starter Deck, \$15, \$2.50 postage. The Comic Store, 2618 E. Exeter, Tucson, AZ 85716.

**STAR TREK** Insurrection set, \$10. Single cards, 30¢. Pokemon theme deck, \$14. Foil Hitmonchan, \$10. \$2.50 Postage. The Comic Store, 2618 E. Exeter, Tucson, AZ 85716.

**WACKY PACKAGES** original sets #2 to #12, \$100 each set. NM/M, selling entire collection. Mario Luna, 312-738-3285, singles also!

**BUFFY PHOTO** Cards, \$17; series 3, \$15; Star Wars Phantom Menace series 2, \$16. CM Taylor, 67-08 Parsons Blvd. 6B, Flushing, NY 11365.

**POKEMON CARDS.** Foil Ninetales \$17. Foil Gyarados \$16. Foil NiDoQueen \$18. Foil Hitmonchan \$11. Bee Drill \$5.50. Postage \$1.50. The Comic Store, 2618 E Exeter, Tucson, AZ 85716.

**POKEMON CARDS** for sale. Huge selection 1st edition of Original and Jungle series. Non 1st edition available. Dave Zustiak, 2268 Gall Avenue, Maplewood, MN 55109.

## 4631

## TRADING CARDS WANTED

**WACKY PACKAGES** wanted. Will buy all original art work and uncut sheets, will also pay a finders fee for any information that results in a sale. Eric Roberts, 260 Atherton Ave., Atherton, CA 94027. 650-327-6570 or 650-326-8708.

**HOTSHOTS 1, 3, GGG2, 3, DaVinci,** Galaxy of Sex Superstars, Hustler 2, 3, Penthouse Returns, 1, 2, SASE. Louis Bosse, 1120 Aurora, Muskegon, MI 49442-5932.

**WANT TO** buy cards from Kenner Legends of Batman action figures. Charles Johnson, 741 First Ave., Gibbon, MN 55335.

**TRADE: MARVEL** Creators Collection '98 autographs. Have Devries, Perez, Sasso, and Texiera to trade. Need 20 different. Edward Moriarty, PO Box 4595, Oakbrook, IL 60522-4595.

**LOOKING TO** trade my comics for your trading cards; also want unopened Star Wars figures. SASE: Brad, 13500 Chenal Parkway #1910, Little Rock, AR 72211.

**VAMPIRELLA GOLD** foil cards #20, 28, 70, 73 and 78. Wanted to buy or trade. Kevin Clark, PO Box 4761, Manchester, NH 03108-4761. klarkie@mediaone.net.

## 4631

## TRADING CARDS WANTED

**HOW ABOUT** sending me some of the promos you don't need? Thanks! Tom Vanko, 1527 Somerset, Munster, IN 46321.

## 4651

## OLDTIME RADIO, WANTED

**THE SHADOW,** Ellery Queen, Mr. Moto Radio shows wanted. Send lists and prices. Will also trade. David Burton, PO Box 4432, Manchester, NH 03108-4432.

## 4660

## MISCELLANEOUS, FOR SALE

**SPORTS CARDS** & memorabilia collectors: Buy and sell with the biggest and best collectors in the world. Place your classified ad in Sports Collectors Digest. 40,000 weekly readers. The hobby's oldest, most respected magazine. We are the "bible" of the industry. Bonus: Your classified ad also goes up on the Internet at no additional charge! Call today: 800-942-0673.

**MOVIE SCRIPTS** \$18, TV Scripts \$15; over 14,000 titles to choose from! Free shipping inside USA. Visit our web site at: <http://www.MadMorgan.com> to view catalog or contact: Mad Morgan Enterprises, PO Box 6698, Burbank, CA 91510. 818-848-1445; FAX: 818-840-1252.

**AUTOGRAPHED PHOTOS** of celebrities- TV, Hollywood, singing stars, sports, more! 100+ available, low as \$6 each, postpaid. John Travalini, 217 New Rd., Wilmington, DE 19805.

**UNUSUAL RECORD** albums, pin-up stuff, Conan and Tarzan hardback books, trading cards, much more. LSASE new catalog. Biff Smith, 1344 W. Flower, Phoenix, AZ 85013.

**FREE SHIPPING** 12" Han Taun, \$115. SW CCG Premiere, \$300. Loads of comics, toys, cards. All discounted. 208-323-0778. E-mail: williamgray@yahoo.com

**OVERSTREET PRICE** Guides soft covers 8, 11, 12, only \$15 each ppd. Robert Loeffler, 385 Crosby Ave., Kenmore, NY 14217. 716-875-5986.

**VIDEO MANIA** "Emmanuelle and the Cannibals", see sexy Laura Gemisar in jungle of nutballs! \$20 includes postage! CK/ MO Jim Watnem, 5361 Eastway #4, Greendale, WI 53129.

**1970's MARVEL** Promo posters cover reproductions, 12 total, also 20 Marvel Slurpee cups. B/O, call or write DAI, 39 Indian Church, Buffalo, NY 14210. 716-825-5266.

**CARLA MCNEIL** in DIGNIFYING SCIENCE! New from G.T. Labs in September's PREVIEWS. Visit <http://www.gt-labs.com> for more information on our Eisner nominated and Xeric winning books.

**PEP PINOS,** Mint, Superman, Cindy, Corky, Fritz, Hans, Nina, Shadow, Skeezix, Smitty, Spud, \$20 each. 419-625-4929. John Bragg, 626 Pierce St., Sandusky, OH 44870.

**METEORITES, OWN** a piece of another world. See photos at: <http://www.meteoriteweb.com> Authenticity guaranteed.

**MEMBERS WANTED!** If you love writing, drawing, comics, try APA-5! Sample issue/info, send \$5 to: Drew Boynton, 29493 County Line Rd., Concordia, MO 64020.

**COLLECTIBLE MUSEUM** quality photos of pin-up models from 1950s to today by Bunny Yeager. 305-757-8978. C-311 9301 NE 6th Ave., Miami, FL 33138.

**VIEW-MASTER, CHARACTER** records, action figures, toys, games, and misc. for sale. Low prices, free lists. Blake Long, 9113 Beulah Church Rd., Louisville, KY 40291.

**GLAMOUR, CHEESECAKE,** and adult videos, magazines, art, and related erotica. Great new catalog! LSASE to: Biff Smith, Dept. Glamour, 1344 West Flower, Phoenix, AZ 85013.

**1963 "SUPERMAN"** Steve Allen 8x10 B&W inscribed. 1961 Alley Awards original trophy. 1933 Chicago Expo cards. SASE. Foss, HCR 3, Box 40, Birch Tree, MO 65438.

**ONE SHEET** movie posters: Atlantis The Lost Continent, Ulysses, originals! 505-986-5002, AP, PO Box 6875, Santa Fe, NM 87502. Ulysses 1954, Atlantis 1961, Obscure finds!

**ASIAN ACTION** Cinema! Hong Kong, Japan, & more on VHS. For catalog, send SASE (2 stamps) to: Gwello Video, PO Box 2811, Redmond, WA 98073.

**GUITARISTS UNITE!** Learn scales and modes the easy way. Visit my web site at <http://www.playleadguitar.com> and get a free sample.

**JF KENNEDY** First Day Covers cachets, \$8 ea.; limited availability. Full sheets, \$25; 2 available, blocks of 4, \$2. Frank Mahler, POB 1809, Brookings, OR 97415.

**KISS FIGURES** by McFarlane for sale: Set of four with letter stands. MOMC's. \$49 delivered. Bryan, 4257 Lester NE, Grand Rapids, MI 49525. E-mail: dilbert@aol.com

**KISS FIGURES** by McFarlane for sale: Set of four with letter stands. MOMC's. \$49 delivered. Bryan, 4257 Lester NE, Grand Rapids, MI 49525. E-mail: dilbert@aol.com

**JFK FIRST** day covers. Block of 4. Full page covers \$7. Blocks \$3. Full page \$35. Frank Mahler, POB 1809, Brookings, OR 97415.

## 4661

## MISCELLANEOUS, WANTED

**WOULD LIKE** to trade promo cards, 10 for 10. Like to buy old metal Dobro/ National guitar. Tom Vanko, 1527 Somerset, Munster, IN 46321-4387.

**LET'S TRADE** my comics for your anything, including comics (Mr. Davis of Virginia, I Lost your Number.) Eric Dinallo, 45 W 10th Street, New York, NY 10011.

## 4661

## MISCELLANEOUS, WANTED

**CIGARETTE COUPONS** wanted. Everything except Phillip Morris products. Paying 7% face. Unexpired only. For prompt payment, send to: John Travalini, 217 New Road, Wilmington, DE 19805.

**FRIENDSHIP BOOKS** or penpal newsletters that have addresses of comic fans, wrestling fans, truck drivers. Information to: Charles Kline, PO Box 791, Cleveland, MS 38732-0791.

**WRESTLING FLYERS,** business cards from wrestling promotions, schools, etc. Independents only, local, regional. Please write: Charles Kline, PO Box 791, Cleveland, MS 38732-0791.

**RADIOHEAD "DRILL"** CD wanted. Brian Setzer "Knife" CD wanted. Cavewoman portfolio (nude) limited to 200 wanted. Robbie Cook, 2503-10 St. Christopher Circle, Wilson, NC 27893. kewe@coastalnet.com

**KEN BOYER:** RU There? Last seen 15 years ago. Taught me to draw. Went to become involved with Fox TV. S.A.M., PO Box 36, Kalispell, MT 59903.

**LOOKING TO** buy old metal bodied guitar in Good condition. Send info. Need Spider-Girl #0, Thanks! Tom Vanko, 1527 Somerset, Munster, IN 46321-4387.

## 4700

## NOVELTIES, TOYS, GAMES FOR SALE

**MODEL KITS:** Plastic, resin and vinyl. From and of comics, Sci-Fi, TV, movies, space, figures, etc. Old and new, hundreds available. Free sales catalog, we also buy and trade. JF Green Models, Dept. CBG, PO Box 55787, Riverside, CA 92517. 909-684-5300, 800-807-4759, Fax 909-684-8819, e-mail: cbg@greenmodels.com website: <http://www.greenmodels.com>

**SAILOR MOON** Plushes: Moon, Mercury, Venus, Mars, Jupiter, \$15 each. Comic Planet, 1950 E. Greyhound Pass #18-339, Carmel, IN 46033. <http://members.theglobe.com/comicplanet/>

**AD&D HARDCOVER,** \$5 each! DMG, Player's Handbook, Monster Manual, Fiend Folio, others, all \$5! Rough condition, but quite usable, S/H extra. Eric 410-644-8537.

**PLUSH PIKACHU,** \$14. Pikachu bank, \$21.95. Comic Planet, PMB #339, 1950 E. Greyhound Pass #18, Carmel, IN 46033. <http://members.theglobe.com/comicplanet/>

**100 RINGS!** Green Lantern plastic rings, GL Mosaic series. Usually sold for \$5-\$10 each, all 100 for \$300. 10144 Wheatland, Sundland, CA 91040. 818-352-4096. smallstep@juno.com

**SLURPEE CUPS,** 1977, wrap around scenes. Conan (2 different), Hulk, Champions, FF, Black Panther, Fine, \$14 @ R-Gang, 310 North Main, Brookfield, MO 64628. rgang@shighway.com

**TORG: WEST** End's Role Playing game of the possibility wars, mint parts, rough box, \$25, \$3.50 P&H. Gernert, SHV, 2110 Payne St., #011, Louisville, KY 40206.

**X-MEN ACTION** Figures: 100 different Toy Biz figurines for \$300. Ray at 914-747-5874 or e-mail: at rayfan4@aol.com

**BURGER KING '98-'99** toys. 60 in original, unopened bags, \$30, postage extra. Fax 718-646-0211. Write: Bill Yawien, 2625 Emmons Ave. #3-B, Brooklyn, NY 11235.

**SPIDEY ACTION** figures! 1978 Mego, cloth costume, 1978 Remco, with Spidey Signal, web. (No packaging). Make offer: Guido, #1 Screamer Dr, Clayton, GA 30525. 706-782-3318.

## 4701

## NOVELTIES, TOYS, GAMES WANTED

**SUPERMAN WANTED!** Yes, I'm still buying older Superman collectibles. I don't have everything...yet!! Write today! Danny Fuchs, 209-80 18th Ave., Bayside, NY 11360. E-mail: superdf62@aol.com

**DC SUPERHERO** large "LP" record case 1976?, plate: Wonder Woman from International Museum, McAllen, Texas, figural music boxes: W.W., Joker. Tony, 847-985-2485. Evenings, IL.

**WANTED KENNER** Super Powers, MOC Firestorm, Wonder Woman, Tyr, Brainiac, DeSaad, Batman, Green Lantern, Robin, Kalibak, Cyborg. Hal Reed, 320 Parkshore Drive, Columbia, SC 29223.

## 4720

## VIDEO GAMES FOR SALE

**NG4+ 3** figures; Game Boy Color, +5 games; Snest 2 games. Must sell together, \$270. "Tommy", 860 Oxford Ln. #204B, Colorado Springs, CO 80906-1934.

## 4800

## FANZINES, FOR SALE

**THE COMICS** Journal #95, 100, 126, 129, 133, 152, 177, 191, \$20 ppd. Will Day, PO Box 131, Eddington, ME 04428.

**ALTER EGO** #10, \$25 ppd. to Bill Schelly, PO Box 27471, Seattle, WA 98125. E-mail: wschelly@aol.com

**GET ENERGONS** #40 thru 52 for only \$9 ppd. Send to: Sherman Burnett, 210 Wayne St., Monticello, KY 42633. Same day shipping with money order.

**ONLY \$20** each! Greg Theakston's complete Jack Kirby (volume one)! Bill Schelly's Golden Age of Comic Fandom (first printing)! Postpaid! 818-782-9476 or muscree@aol.com



## 4801 FANZINES, WANTED

**COMIC CRUSADER** #2, 3, 11, 15, 16, Helix 2, 3, Comics Journal 26. Ed Rhodes, Jr., 4126 38th Ave., Red Deer, Alberta, T4N 2T9. Canada.

**GRAPHIC GALLERIES** wanted: #1, 2, 12, 13, also Heritage #1A. Robert Pistella, 9000 Ivybridge Crossing, Richmond, VA 23236, or rpistella@aol.com Also Cochran's Raymond posters.

**PHOENIX: ONE** Cool pop culture APA. If you like movies, music, or comics, then join! John Parkin, 9826 Queenswood, Dallas, TX 75238. Sample issue, \$3.

## 4900 NEWSPAPER STRIPS, FOR SALE

**PICK OUT** dates. Daily and Sunday. Great Selection. 1895 to 1998. Send your wantlist and SASE to: Gordon Campbell, 1124 Brookmeade Drive, Nashville, TN 37204

**THE PROTISTA** Chronicles lives! Debut of the anachronistic comic strip collected into comic book first issue available for \$3 at: <http://www.xulucomics.com/protista.html>

## 4901 NEWSPAPER STRIPS, WANTED

**BUYING COLLECTIONS** Phone/Fax 510-666-0732. **Starland Strips**, 1563 Solano PMB #155, Berkeley, CA 94707-2116.

**HOGAN'S ALLEY** #2. If you know where I can find a copy, please let me know. Eric Morey, PO Box 322, Woodacre, CA 94973-0322, 415-488-0649.

**PENNY, HALF-HITCH**, Mamie, Tiger, Glamor Girls, Tumbleweeds, Juliet Jones, clips and/or PB collections wanted. Stuart Ng, 5900 West 76th Street, LA, CA 90045. 310-645-4648. [stuartng@juno.com](mailto:stuartng@juno.com)

## 4902 VIDEOS FOR SALE

**THE HUMAN** Target starring Rick Springfield. All seven episodes on one tape, \$19 postpaid. Doug Simross, 2642 Swans Rd. NE, Newark, OH 43055.

**TV SHOWS** and Cartoons, anime and Asian videos for sale. Send wantlist. The Funnies Farm, 1A Ward St., Suffern, NY 10901. E-mail: [msgr4289@aol.com](mailto:msgr4289@aol.com)

**SUPERBOY, STARRING** Gerard Christopher. Entire 2nd season on two tapes, \$34 postpaid. Doug Simross, 2642 Swans Rd. NE, Newark, OH 43055.

# CBG Calendar Notes

Shows listed are multiple-day, non-mall-show events with the primary focus on comic books. Further information about these and other shows, as well as creator appearances, can be found each week in the **CBG** features *What, Where, and When* and *Now Appearing*.

## New comics scheduled to ship this week

The following information is taken from publisher and distributor solicitations and updates and is as accurate as possible at press time. Check with your local retailer to find out what day new comics go on the shelves. Comics that are delayed or rescheduled will be tracked in future **CBG** Calendars. **Note:** \* indicates a rescheduled comic book that appeared in a previous **CBG** Calendar.

### Archie Comics Publications

*Jughead* #123, \$1.79  
*Pals 'n' Gals Double Digest* #45, \$2.99  
*Veronica* #94, \$1.79

### Dark Horse

*Buffy the Vampire Slayer* #13 (two covers), \$2.95  
*Dirty Pair: Start the Violence!* (two covers), \$2.95  
*Ghost Vol. 2* #12, \$2.95

*Out for Blood* #1 (of 4), \$2.95  
*Outlanders Vol. 7* TPB, \$14.95  
*Star Wars Tales* #1, \$4.95

### DC Comics

*Authority* #7, \$2.50  
*Batman & Superman: World's Finest* #8 (of 10), \$1.99  
*Cartoon Network Starring* #3, \$1.99  
*Catwoman* #74, \$1.99  
*Catwoman: Guardian of Gotham* #2 (of 2), \$5.95  
*Day of Judgment* #5 (of 5), \$2.50  
*Day of Judgment Secret Files* #1, \$4.95  
*Detective Comics* #738, \$1.99  
*Dexter's Laboratory* #3, \$1.99  
*Divine Intervention: Gen 13*, \$2.50  
*Faith* #1 (of 5), \$2.50  
*Flash* #154, \$1.99  
*Flinch* #6, \$2.50

*Gen 13 I Love NY* TPB, \$9.95  
*Gon Underground*, \$7.95  
*Hellblazer* #143, \$2.50  
*JLA* #35, \$1.99  
*Legion of Super-Heroes* #121, \$2.50  
*More Secret Origins 80-Page Giant Replica Ed.*, \$4.95  
*Superman: The Man of Tomorrow* #15, \$2.95  
*Tom Strong* #5, \$2.95  
*Transmetropolitan: Year of the Bastard* TPB, \$12.95  
*Wonder Woman* #150, \$2.95

### Heavy Metal Magazine

*Heavy Metal Fall 1999 Special*, \$4.95  
**Image Comics**  
*Big Bang Comics* #26, \$2.95 (Jul)  
*Darkness* #27, \$2.50  
*Rising Stars* #2, \$2.50 (Sep. 5-11)  
*Witchblade* #35, \$2.50

### Marvel Comics

*Avengers* #1 1/2, \$2.50  
*Avengers* #22, \$1.99  
*Conan: Death Covered in Gold* #3 (of 3), \$2.99  
*Daredevil* #9, \$2.50  
*Daredevil: Gang War* TPB, \$15.95  
*Inhumans* #11 (of 12), \$2.99  
*Nova* #7, \$1.99  
*Slingers* #12, \$1.99  
*Warlock* #3, \$1.99  
*X-Force* #96, \$1.99

### Oni Press

*Whiteout: Melt* #1 (of 4), \$2.95

### Sirius Entertainment

\* *Dawn: Return/Goddess* #2 (of 4), \$2.95 (Jun)  
**Viz Communications**  
*No Need for Tenchi Part 7* #6 (of 6), \$2.95  
*Pokémon Adventures: Mysterious Mew* #1 (of 5), \$5.95

## Shipping notes and updates

• **Confirmed shipping:** We have received confirmation that the following titles have shipped and should be available in stores. This reflects shipping information received through Sept. 10.

**Abismo:** *Pablo's Inferno* #1 (of 5), \$2.95 (Sep)  
**ACG:** *Ace McCoy* #1, \$2.95 (Aug)  
*Cop Called Tracy* #9 (two covers), \$2.95 (Sep)  
*Dick Tracy: Crimebuster* #8, \$2.95 (Sep)  
*Johnny Comet* #3, \$2.95 (Sep)  
*Lonely War of Willie Schultz* #3, \$2.95 (Sep)  
*New Adventures of Terry & the Pirates* #6, \$2.95 (Aug)  
*Starling Comics Nemesis vs. Hitler* #1, \$2.95 (Aug)  
*Weird* #1, \$2.95 (Jul)  
**Adept:** *Sweet* #5, \$2.95 (Sep)  
**Amaze Ink/Slave Labor:** *Action Girl Comics* #18, \$2.95 (Jun)  
**Antarctic:** *Alley Oop Quarterly* #1, \$2.50 (Sep)  
*Gold Digger Vol. 2* #3, \$2.50 (Sep)  
**Archie:** *Cheryl Blossom* #27, \$1.79 (Sep. 5-11)  
*Knuckles* #30, \$1.79 (Sep. 5-11)  
*Laugh Digest* #153, \$1.99 (Sep. 5-11)  
**Asylum:** *Hex of the Wicked Witch* #0 (of 4), \$1.95 (spec. ed., \$3.95) (Aug)  
**Avatar:** *Raw Media Quarterly* #4 (four covers), \$4.95 (Jul)  
**Awesome:** *Kaboom Vol. 2* #2, \$2.50 (Jul)  
**Black Bear:** *Mad Monster Party* #1 (of 4), \$2.95 (July 11-17)  
**Brainstorm:** *Vamperotica: Divide & Conquer* #2, \$3 (nude ed., \$4) (Jul)  
**Broken Halos:** *Tim Vigil's Dark Utopia Vol. 5*, \$3.95 (Jul)  
**Chaos:** *Armageddon* #1 (of 4), \$2.95 (Sep)  
**Colonia:** *Colonia* #3, \$2.95 (Sep. 12-18)  
**Dark Horse:** *Aliens vs. Predator Eternal* TPB, \$9.95 (Sep. 5-11)  
*Hellboy: Box Full of Evil* #2 (of 2), \$2.95 (Sep. 5-11)  
*Masakazu Katsura's Shadow Lady: Eyes of a Stranger* (5 of 5) #12, \$2.50 (Sep. 5-11)  
*Star Wars: The Bounty Hunters: Scoundrel's Wages*, \$2.95

(Sep. 5-11)  
*Star Wars: Return of the Jedi Manga* #3 (of 4), \$9.95 (Aug. 29-Sep. 4)  
**DC:** *Action Comics* #759, \$1.99 (Sep. 5-11)  
*Azrael: Agent of the Bat* #58, \$2.25 (Sep. 5-11)  
*Batman: Legends of the Dark Knight* #123, \$1.99 (Sep. 5-11)  
*Day of Judgment* #2 (of 5), \$2.50 (Sep. 5-11)  
*Desperadoes: Epidemic*, \$5.95 (Sep. 5-11)  
*Finals* #3 (of 4), \$2.95 (Sep. 5-11)  
*Green Lantern: Fear Itself*, \$14.95 (Sep. 5-11)  
*Heavy Liquid* #2 (of 5), \$5.95 (Sep. 5-11)  
*Hourman* #8, \$2.50 (Sep. 5-11)  
*Impulse* #54, \$2.25 (Sep. 5-11)  
*JLA 80-Page Giant* #2, \$4.95 (Aug. 29-Sep. 4)  
*JLA: Superpower*, \$5.95 (Sep. 5-11)  
*Legends of the DC Universe* #22, \$1.99 (Sep. 5-11)  
*Legionnaires* Vol. 1 #3, \$2.50 (Sep. 5-11)  
*Nightwing* #37, \$1.99 (Sep. 5-11)  
*100 Bullets* #4, \$2.50 (Sep. 5-11)  
*Scooby-Doo* #28, \$1.99 (Sep. 5-11)  
*Stars and S.T.R.I.P.E.* #4, \$2.50 (Sep. 5-11)  
*Stormwatch: A Finer World* TPB, \$14.95 (Aug. 29-Sep. 4)  
*Superman Adventures* #37, \$1.99 (Sep. 5-11)  
*Tomorrow Stories* #2, \$2.95 (Sep. 5-11)  
**Dee Vee:** *Dee Vee* #12, \$2.95 (Jul)  
**Drawn & Quarterly:** *Louis Riel* #2, \$2.95 (Sep)  
**Eddie Campbell:** *Eddie Campbell's Bacchus* #46, \$2.95 (Aug)  
**Fantagraphics:** *Art School Superstars*, \$3.95 (Aug)  
*Prince Valiant Vol. 37: The Adventures of Gawain*, \$16.95 (Aug)  
*Sex-Philes* #8, \$3.95 (Aug)  
**Five Star:** *Morgan Stone* #2, \$2.95 (Jul)  
**Games Workshop:** *Warhammer Monthly* #17, \$2.95 (Jul)  
*Warhammer Monthly* #18: *Redeemer Special*, \$2.95 (Jul)  
**Image:** *Kiss: Psycho Circus* #22, \$2.25 (Jul)  
*Neon Cyber* #2, \$2.50 (Aug)  
*Solar Lord* #6, \$2.50 (Aug)  
*Spirit of the Tao* #12, \$2.50 (Aug. 15-21)  
*Tales of the Witchblade* #8, \$2.95 (Sep. 5-11)

**Kenzer & Co.:** *Knights of the Dinner Table: Tales from the Vault* Vol. 2, \$9.95 (Aug)  
**Lone Star:** *Force Seven* #1, \$2.95 (Aug)  
**Marvel:** *Amazing Spider-Man* #11, \$1.99 (Sep. 5-11)  
*Avengers: United They Stand* #1, \$2.99 (Sep. 5-11)  
*Black Panther* #11, \$2.50 (Aug. 8-14)  
*Contest of Champions II* #3 (of 5), \$2.50 (Aug. 15-21)  
*Iron Man* #22, \$1.99 (Sep. 5-11)  
*Mutant X* #14, \$1.99 (Sep. 5-11)  
*New Warriors* #2 (two covers), \$2.50 (Sep. 5-11)  
*Spider-Girl* #14, \$1.99 (Sep. 5-11)  
*X-Men: True Friends* #2 (of 3), \$2.99 (Aug. 8-14)  
**NBM:** *Body Heat*, \$11.95 (Sep)  
**New England:** *Tick & Arthur* #4, \$3.50 (Aug)  
**Pin & Ink:** *Thundergirls* #3, \$2.95 (Sep)  
**Radio:** *Milk!* #12, \$2.95 (Jul)  
**Sandberg:** *Jupiter* #2, \$2.95 (Sep)  
**Scorpion:** *Diabolik Vol. 1* #3, \$5.95 (Sep)  
**Sirius:** *Animal Mystic: Klor* #2 (of 3), \$2.95 (Aug)  
*Empty Zone Vol. 1* TPB, \$11.95 (Aug)  
**Top Shelf:** *New Hat Stories: Banks/Eubanks*, \$9.95 (Sep)  
**United:** *Wildfall: People, Places & Gods*, \$5 (Sep)  
**Viz:** *Dragonball Part 2* #7 (of 15), \$2.95 (Sep. 12-18)  
*Inu-Yasha: A Feudal Fairy Tale Part 3* #6 (of 7), \$3.25 (Sep. 5-11)  
*Pulp Vol. 3* #10, \$5.95 (Sep. 5-11)  
*Ranma 1/2 Vol. 14* TPB, \$15.95 (Sep. 5-11)  
*Silent Mobius: Into the Labyrinth* #5 (of 6), \$3.25 (Sep. 5-11)  
**Wilson Place:** *WJHC* #2, \$1.95 (Sep)

## Publishers

To see your comics listed here, please supply the exact shipping date for each title as soon as possible, preferably at least one month ahead of time. Send the information to: Maggie Thompson, CBG Calendar, 700 E. State St., Iola, WI 54990. The same goes for any other announcements, additions, and corrections.

|                 |                                                                                                                                                                                            |
|-----------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| SUN<br>SEP 26   | <b>Born on this date:</b><br>Dawn Geiger<br>Louise Simonson (1946)<br>Gabriel Morrissette (1959) 40 years ago<br>Tom Veitch (1961)                                                         |
|                 | <b>Born on this date:</b><br>Jim Sinclair<br>Bob Sharen<br>Jack Katz (1927)<br>Jim Shooter (1951)<br>Randy Emberlin (1955)                                                                 |
| MON<br>SEP 27   | <b>Born on this date:</b><br>Michael Eury (1957)<br>Ken Penders (1958)<br>Greg Weisman (1963)                                                                                              |
|                 | <b>Born on this date:</b><br>Russ Heath (1926)<br>Timothy B. Vigil (1958)<br>Mark Pennington (1959) 40 years ago<br>Sylvie Rancourt (1959) 40 years ago<br>Vince Stone (1964) 35 years ago |
| TUES<br>SEP 28  | <b>Born on this date:</b><br>Daryl Edelman<br>Howard Zimmerman (1946)<br>Ken Feduniewicz (1951)<br>Deni Loubert (1951)<br>Dan Danko (1966)                                                 |
|                 | <b>Born on this date:</b><br>Bill Spicer (1937)<br>Richard Corben (1940)<br>David Dorman (1958)<br>Don Daley (1958)<br>William Byrne (1962)<br>Ande Parks (1964) 35 years ago              |
| WED<br>SEP 29   | <b>Born on this date:</b><br>Mark Borax (1954) 45 years ago<br>Randy Zimmerman (1959) 40 years ago<br>Barbara Randall Kesel (1960)<br>John Talbot Marshall (1964) 35 years ago             |
|                 | <b>Born on this date:</b><br>Bill W. Miller (1964) 35 years ago                                                                                                                            |
| THURS<br>SEP 30 | <b>50 Years of Peanuts: The Art of Charles M. Schulz</b> begins at the International Museum of Cartoon Art in Boca Raton, Fla. See Calendar Notes.                                         |
|                 | <b>Born on this date:</b><br>Mark Borax (1954) 45 years ago<br>Randy Zimmerman (1959) 40 years ago<br>Barbara Randall Kesel (1960)<br>John Talbot Marshall (1964) 35 years ago             |
| FRI<br>OCT 1    | <b>Born on this date:</b><br>Mark Borax (1954) 45 years ago<br>Randy Zimmerman (1959) 40 years ago<br>Barbara Randall Kesel (1960)<br>John Talbot Marshall (1964) 35 years ago             |
|                 | <b>Born on this date:</b><br>Bill W. Miller (1964) 35 years ago                                                                                                                            |
| SAT<br>OCT 2    | <b>50 Years of Peanuts: The Art of Charles M. Schulz</b> begins at the International Museum of Cartoon Art in Boca Raton, Fla. See Calendar Notes.                                         |
|                 | <b>Born on this date:</b><br>Mark Borax (1954) 45 years ago<br>Randy Zimmerman (1959) 40 years ago<br>Barbara Randall Kesel (1960)<br>John Talbot Marshall (1964) 35 years ago             |

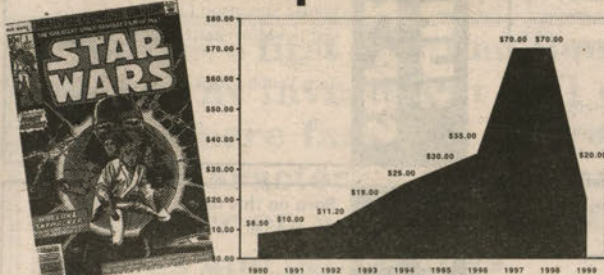


COMICS  
BUYER'S  
GUIDERESALE  
REPORT

Sept. 5, 1999 • Sept. 12, 1999

Compiled by BRENT FRANKENHOFF  
CBG Price Guide Editor

## Great expectations



Movie comics seem to show a predictable pattern. If the comic book existed before the movie, the title's price heads upward, based on projected interest from the upcoming movie. The price generally peaks with the movie's release and heads down in the days, months, or years that follow. The degree of the rise and fall depends mainly on expectations for the movie and how well it lived up to them.

Fan expectations for *Star Wars: Episode I* were impossibly high. When it failed to live up to them, all things *Star Wars*-related paid the price. Marvel's *Star Wars* #1, for instance, was coasting along at \$20 in 1994 and rose dramatically until 1999 in anticipation of the second trilogy of movies, reaching a peak of \$60-\$70. Today, the issue is largely in overstock and can be readily found at \$15-18, with the odd copy sighted in \$2 clearance boxes at recent conventions.

— Pete Bickford



## VIRUS #1

Dark Horse  
1993 • Cover \$2.50

*Virus* was a movie from which little was expected and which apparently did not disappoint.

While waiting for the film's long-delayed release, this issue enjoyed a mild rise to \$5 or so. Following the film's release and quick departure from theaters, the comic book can now be found for \$4 or less in the relatively few shops that stocked it.

Current NM price: \$4

ANNE RICE'S  
INTERVIEW  
WITH A  
VAMPIRE #1Innovation  
1991 • Cover \$2.50

The movie based on the Anne Rice novel sparked a

large crossover demand in what was once an unheralded work of only cult interest. As a result, prices for all things Anne Rice-related shot up to new heights with the movie's release, with *Interview* #1 shooting from cover price in 1992 to as high as \$25 with the movie's release in 1994, before drifting back to the \$4 level today.

Current NM price: \$4

ELSEWORLDS  
80-PAGE  
GIANT #1DC  
Sep 99 • Cover \$4.95

With the destruction of all U.S. copies of this comic and only

700 estimated to exist that made it into distribution channels in England, prices on eBay and other online auction sites have settled into the \$150 to \$175 range.

Current NM price: \$175

## Retail beat

• Several retailers are reporting a recovery from the "fallout of 1995 to 1997."

• Sales on *Flash* are increasing with retailer comments including "good art and a great story does it all the time."

DEATH  
DEALER #1Verotik  
95 • Cover \$5.95

Frank Frazetta fans have finally discovered a long-overlooked series featuring cover art by the artist. While the interiors are not by Frazetta, the covers alone seem to be attracting the attention.

Current NM price: \$18



## pricing research

is provided by CBG and COMICBASE. Silver Age to present information will be available in the Comic Book Checklist and Price Guide Year 2000 Edition. Order at (800) 258-0929 or online at [www.comicsbuyersguide.com](http://www.comicsbuyersguide.com).

COMICLINK  
COMMENTS

BY JOSHUA NATHANSON

ACTION  
COMICS  
#252DC  
May 59 • Cover 10¢

Being the first appearance and origin of Supergirl, this is a

high-demand issue which sells briskly, if reasonably priced. \$220 is a fair price for this issue in VG and inexpensive enough to be picked up by many Golden and Silver Age collectors without the budget for a higher grade copy.

Sold in NM+ for: \$280

Joshua Nathanson is CEO of ComicLink ([www.comiclink.com](http://www.comiclink.com)), an online marketplace where a wide selection of condition-verified, investment-quality comic books and related memorabilia are bought and sold.

FANTASTIC  
FOUR #6Marvel  
Sep 62 • Cover 12¢

This issue, containing the second appearance of The Sub-Mariner in the Silver Age and the first Marvel supervillain team-up, is neither scarce nor common in mid-grade. It can usually be found in this grade, but, when it is, it is priced at about \$600-\$650. This copy was priced to sell from the start, and it didn't take long (about a week). Key early Marvel issues sell quickly in mid-grade, if priced to sell. (This issue was about 25% off of the commonly listed retail price.)

Sold in F-VF for: \$495



## feedback

Looking for the value of a specific issue?  
Noticed a recent trend?

We'd like to hear from you. E-mail us at [cbgnews@krause.com](mailto:cbgnews@krause.com). Please specify whether you're a collector, retailer, or show dealer.

COMICS  
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Are you looking for a particular comic book? Perhaps you're looking for several books to add to your collection. Now there's an inexpensive way to advertise for comics you need — the Comics Want List.

For a flat fee of \$1.00, plus 50¢ per comic, you can let over 30,000 Comics Buyer's Guide readers know what you're looking for.

The Comics Want List is a regular monthly feature which will appear in the first issue each month of Comics Buyer's Guide. CBG is read by the most avid comics collectors and dealers in the world. If you want it, they've probably got it!

To place your wants in the Comics Want List, simply send us your name, address and phone number along with a list of the comics you are looking for. Include payment with your list. A sample listing is shown below to illustrate how the listing will appear, and how the cost for a listing is figured.

SAM JONES, 101 WILMETT AVE., SHADE, TEXAS 00333 (222) 445-0001

I'M LOOKING FOR THE FOLLOWING IN VG CONDITION OR BETTER:

|            |                       |                       |
|------------|-----------------------|-----------------------|
| Atom #1    | Brave and the Bold #7 | Superman #99          |
| Aquaman #5 | Flash #108            | Amazing Spider-Man #5 |

The cost on this listing would be \$4.00 - \$1.00 flat fee plus \$3.00 for the books listed (6 comics at 50¢ each.)

## COMICS BUYER'S GUIDE WANT LIST

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<http://www.krause.com>

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Signature \_\_\_\_\_

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Please write your Want List ad using this form.

(This line is optional and can be used to describe the condition of the books you are looking for.) Also to avoid confusion, please provide as much information as possible for the books you are looking for. (i.e. approximate date, Golden Age, or Silver Age, etc.)

## BOOKS WANTED:

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Item #2 \_\_\_\_\_ Item #6 \_\_\_\_\_ Item #9 \_\_\_\_\_

Item #3 \_\_\_\_\_ Item #7 \_\_\_\_\_ Item #10 \_\_\_\_\_

Item #4 \_\_\_\_\_

Use additional sheets of paper if needed.



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| AD DEADLINE          | NO.  | ISSUE         | AD DEADLINE         | NO.  | ISSUE         |
|----------------------|------|---------------|---------------------|------|---------------|
| Tues. Sept. 14, 1999 | 1351 | Oct. 8, 1999  | Tues. Oct. 5, 1999  | 1354 | Oct. 29, 1999 |
| Tues. Sept. 21, 1999 | 1352 | Oct. 15, 1999 | Tues. Oct. 12, 1999 | 1355 | Nov. 5, 1999  |
| Tues. Sept. 28, 1999 | 1353 | Oct. 22, 1999 | Tues. Oct. 19, 1999 | 1356 | Nov. 12, 1999 |

## DISPLAY ADVERTISING

(Cost per ad per issue: ads must run consecutively to earn contract discounts.)

| AD SIZE                                                                                     | ISSUE | ISSUES | ISSUES | ISSUES | ISSUES |
|---------------------------------------------------------------------------------------------|-------|--------|--------|--------|--------|
| <b>A. Eighth Page</b><br>(4-1/8" x 2-5/8")                                                  | \$103 | \$101  | \$99   | \$95   | \$87   |
| <b>B. Quarter Page Vertical</b><br>(4-7/8" x 5-3/8")                                        | \$195 | \$192  | \$188  | \$180  | \$164  |
| Quarter Page Horizontal<br>(10" x 2-5/8")                                                   | \$195 | \$192  | \$188  | \$180  | \$164  |
| <b>C. Half Page Vertical</b><br>(4-7/8" x 11") or<br>Half Page Horizontal<br>(10" x 5-3/8") | \$303 | \$297  | \$291  | \$279  | \$255  |
| <b>D. Full Page</b><br>(10" x 11")                                                          | \$546 | \$536  | \$525  | \$503  | \$459  |

## CLASSIFIED DISPLAY

(Cost per ad per issue: ads must run consecutively to earn contract discounts.)

| AD SIZE                                 | ISSUE   | ISSUES  | ISSUES  | ISSUES  | ISSUES  |
|-----------------------------------------|---------|---------|---------|---------|---------|
| <b>1. One Inch</b><br>(2-1/4" x 1")     | \$22.00 | \$21.00 | \$20.00 | \$19.00 | \$18.00 |
| <b>2. Two Inches</b><br>(2-1/4" x 2")   | \$31.00 | \$30.00 | \$29.00 | \$28.00 | \$26.00 |
| <b>3. Three Inches</b><br>(2-1/4" x 3") | \$39.00 | \$38.00 | \$37.00 | \$36.00 | \$33.00 |

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Our "Classified" ads are heavily read. Base rates are 40¢ per word with discounts for multiple issues. Please print and punctuate - we are not responsible for error due to long-hand and illegible copy. For more information see classified ad form in the classified section. Credit card customers can place word ads TOLL FREE - Call 1-800-942-0673. (This is for classified word ads only.)

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(Cost per ad per issue: ads must run consecutively to earn contract discounts.)

| 1 Issue | 6 Issues | 13 Issues | 26 Issues | 52 Issues |
|---------|----------|-----------|-----------|-----------|
| \$31.00 | \$30.00  | \$29.00   | \$28.00   | \$26.00   |

### B. COMICS TRADER ADS

"No-frills" advertising with a price to match. Design your own ad - just type your ad clearly on an 8-1/2" w x 8-1/2" h sheet of paper. We will reduce your Trader ad to fit a 1/9 page space (3-1/4" w x 3-1/4" h). Super Traders should be typed on an 8-1/2" w x 8-1/2" h sheet of paper which will be reduced to fit a 5" x 5" space.

#### Regular Trader

(Cost per ad per issue: ads must run consecutively to earn contract discounts. Limit 6 Trader spaces per page per advertiser.)

| 1 Issue | 6 Issues | 13 Issues | 26 Issues | 52 Issues |
|---------|----------|-----------|-----------|-----------|
| \$43.00 | \$42.00  | \$41.00   | \$40.00   | \$36.00   |

#### Super Trader

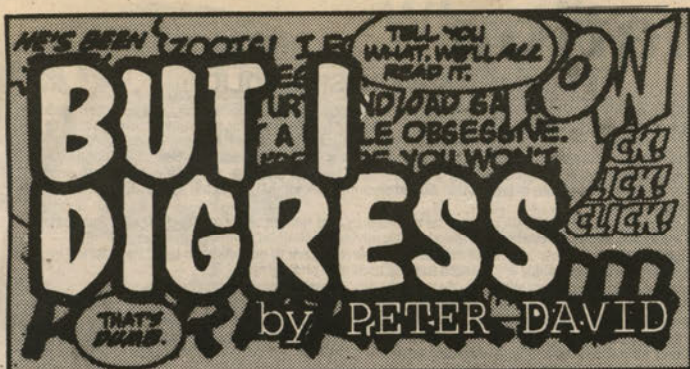
(Cost per ad per issue: ads must run consecutively to earn contract discounts. Limit 2 Super Trader spaces per advertiser per page.)

| 1 Issue  | 6 Issues | 13 Issues | 26 Issues | 52 Issues |
|----------|----------|-----------|-----------|-----------|
| \$114.00 | \$112.00 | \$110.00  | \$105.00  | \$96.00   |

### C. RETAILER DIRECTORY ..... \$3.50 per issue

Leads fans to your cash register! List your store name, address, phone number and 15 words of description. Sold in 26 and 52 week increments. It's targeted more to the comics buff than the yellow pages - and it's more cost effective. If you sell COMICS BUYER'S GUIDE in your store, we will publish your listing in bold face type at no extra charge.





When I was informed that I was the theme of this issue, my first thought was, "Good Lord, why?" My second thought was that writing the column for this issue might seem like overkill. I mentioned this to my long-time friend and writing partner, Bill Mumy, and Bill immediately volunteered to fill in. With a disturbing lack of trepidation, I said, "Sure." Twenty-four hours and half a bottle of wine later, Mumy produced the following:



Bill Mumy plays with *Seduction of the Innocent* at Comic-Con International: San Diego.

It was 1986. I read issue #2 of Marvel's *Mark Hazzard: Merc* and wrote my first fan letter ever to the author, who happened to be Peter David. And he's never let me forget it. To be completely honest, I haven't reread *Merc* #2 in 13 years and I don't know if it would move me today the way it did back then. It probably wouldn't. I most likely was ill at the time, probably dehydrated and running a high fever, and not responsible for my actions. But I did, indeed, write that letter, and Peter continues to remind me of that fact every chance he gets.

Although my appreciation of Peter's talents has only grown over the years that he and I have been friends and collaborators (it couldn't possibly sink any lower than it was when it started), I certainly can't say that he wrote any better than Stan Lee or Gardner Fox or Joe Simon or Bill Finger or John Broome or any of a score of talented writers whose comic-book work greatly inspired and excited me. But for one reason or another, they never held me down and gave me an indian burn like Peter did. Quite simply, he physically forced me to work with him. I suppose you could call it fate. Me, I just call it blackmail.

I have a fairly unusual perspective on him. We have written comic books together — *Star Trek*, *Lost in Space*, *The Spectre*, and *Aquaman* (as well as several others that are pending and literally hundreds that have been rejected multiple times by every known publisher in existence. We'll keep pitching them, though!). We've collaborated on short stories, "The Black '59" and "The Undeadiest Game," for the anthologies *Shock Rock* and *Shock Rock Volume 2*, which have been published all over the world ... and, perhaps most memorably, we've created and written many television screenplays together. *Space Cases* was a TV series that ran for two seasons on Nickelodeon and was

syndicated in more than 60 countries. Peter and I created it, produced it, wrote 18 of the 26 episodes that aired, and basically rewrote or outlined the remaining eight. (We'd still be working on it today, if Peter hadn't insisted on videotaping a network executive, who shall remain anonymous, with that cute goat, and then showing it to the kids in the cast at the Christmas party.)

Recently we wrote an episode of the new animated series *Roswell Conspiracies*. We also have a feature film in development called *Overload* and several other projects for television and film that no one is interested in.

If there are two questions I hear every day, they're "Dad, can I have some money?" and "What's Peter David really like?" Well, I'm here to tell you, "No," and ... Peter's like a sock. At first he's nice, soft, and warm, but after a little while he starts to stink.

Seriously, I am writing this column today to share the inside scoop with you. Basically, besides his legendary skating and charity work, Peter wants to sing, dance, act, and bring back pogs. (He invested heavily in them five years ago — it's not a good subject to discuss with him in person, believe me.) Sure, he writes, but he hates writing, really. It's honestly just a way for him to enter the arenas that he truly longs to be in. Lately, he's managed to force himself into acting gigs in theater productions such as *Li'l Abner* and *Caligula*. Watch for him in a new musical adaptation of the classic McFarlane tragedy, "I Sleep on the Couch," coming to a theater near you soon.

Despite despising the work, Peter is the single most prolific writer I know. Several years ago, before his standup comedy skating career took off, Mark Hamill, Miguel Ferrer, and I mentioned to Peter casually one day that the three of us would love to find a vehicle we could all act in together.

One week later, he sent us a full-length feature script he had "banged out" specifically for us called *Cliffhangers*. It was great. We all loved it. Everyone who read it loved it. Mel Brooks actually wanted to buy it and produce it. But Peter wouldn't let him unless Mark, Miguel, and I were attached to it in writing. Brooks said, "Bill who?" and passed.

To this day, Peter won't let anyone option that script without the three of us being attached to it. See, he's crazy. (And anyone who has ever seen or heard him perform live rock 'n' roll music with *Seduction of the Innocent* will testify to that.) Then, again, perhaps the real reason he hasn't let anyone else option



"Sure, Peter writes, but he hates writing, really. It's honestly just a way for him to enter the arenas that he truly longs to be in."

— Bill Mumy

it is because no one has wanted to ...

I'm absolutely positive that the true reason Peter co-created *Space Cases* with me was so that he could be in it. And of course, he was. (Rumors reverberate to this day about the wife of a studio executive being kidnapped until Peter was given the part of his choice, but I stress to you here that nothing's ever been proven.) He played the pivotal part of Bova's father, "Eeyore." Without a doubt, that was the single most important role in the entire arc of the two seasons *Space Cases* was on the air.

The spin-off series, *Lost in Space Cases*, was actually green-lighted, and filming on the pilot had begun before Peter quit in a huff that the network refers to as "The Almond Croissant Clause."

Like the enigmatic late great Andy Kaufman and poet rock-star Jim Morrison, Peter David is a brunet.

Despite all his professional achievements and arrests, Peter has never given up his "day job." He can still be found every Monday, Wednesday, and Friday evening manning the fog machine for the exotic dancers at "Lou's" in downtown Bayport. After hours, he volunteers at the Center for Wayward Ferrets. I know he doesn't talk about that part of his life much, but that's the kind of guy Peter really is.

Peter's future is bright. With his skating skills and Latin American fanbase, there's just no holding him back.

I was asked not to venture into this controversial subject but I wouldn't be able to live with myself if I didn't clear the air here ... There have been many rumors regarding the real reason Peter quit writing *The Incredible Hulk*, a comic book he wrote successfully for many, many years. Even Peter himself has offered up phony explanations to his fans in this column as an attempt to quell the barrage of inquiries regarding his departure.

Well, you'll get the straight poop from me, folks. Peter quit *The Hulk* over the "color" issue. Marvel wanted the green Hulk. Peter wanted a hot pink one. After his success with the "tough guy gray Hulk," Peter had designed a two-year arc of sto-

ries for the character that transformed him into a gay, pink-hued glassblower. Marvel balked at the idea — as usual, they were afraid of something truly original, and so ... Peter David, ever true to his muse, surrendered the title.

He's not afraid of controversy, my friends. I once saw Peter with Paul Levitz and Marie Severin doing a rap medley of Peter Paul and Mary's greatest hits at the Annual Image Comics Awards Show. It was — awesome.

Writer, father, singer, actor, dancer, fog-machine innovator, skater, disturbed ferret healer, and — friend.

So what have we truly learned today about this multifaceted talented man the world knows as David Peters? That he likes month-old frozen pizza? That he'd rather cut off your hand to make you more like the Aquaman he wrote than cut off his own hand to make himself more like the Captain Hook he didn't write? Can anyone truly say they understand the man who agreed to ghost-write the autobiography of the second "Flipper"? Can we hope to fathom the depths of a being who once lifted a yellow taxi off the ground to retrieve a Zagnut candy bar that had fallen under its rear left wheel? I think not ...

Similar to a Bob Burden character recently seen in a comic book turned feature film, Peter David has a spleen and he passes gas.

Although I call him friend and partner, he calls me "Bill." Peter remains a true mystery man. (Hey, by the way, don't anyone tell Bob Burden that *Mystery Men Comics* originally came out in 1939, and he didn't coin that title. We sure don't want to upset that carrot cart.)

Now, I have to go reread *Mark Hazzard: Merc* #2.

And then I have some serious career evaluating to do.

The Hot Pink Hulk ... think about it.

And the moral of the foregoing is: Friends can be a double-edged sword. At least, that's what I hear. If I ever get any friends, I'll judge at that point.

Peter David, writer of stuff, can be written to at To Be Continued Inc., PO Box 239, Bayport, NY 11705.







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